

Northwest Note

Newsletter for the NW Division - The American Choral Directors Association
Volume VII, No. 1

Fall - 1998



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NW-ACDA News Summary

10-October-1998

A "Good Ol' Boys Club," not in the NW!

We've got Branton and Fulmer. We've got Brunson, Packer, Jarboe, Schatz-Benson, and Stewart-Smith. We've also got Bird, Jackson, Miller, Wiest, Schmidt, Holmquist, and Hilden. Who are these people, you ask! Women in leadership positions in the NW-ACDA. From NW President Connie Branton, President-Elect Karen Fulmer to four of our seven state presidents, women lead the way. Get the scoop on these outstanding front runners. Page 9

Solveig Holmquist talks community choirs... a whole new perspective

If you're working with or in a community chorus, this article is a must read! Find out who these people are who sing with you throughout the year. Why do they keep coming...or why not? You'll see the singers and possibly your whole program with new eyes. Page 15.

Geoffrey Boers discusses our need for common songs in *How Sweet the Sound: Preserving Our National Voice*

Just how many songs do we ALL know and could sing together? Three seemingly unrelated events prompt Geoffrey's interesting surmise...the ACDA as curators of the National Voice. Page 6

The unaccompanied choral rehearsal

Leslie Guelker-Cone, Associate Professor at WWU in Bellingham, had this article in the September, 1998 issue of The Music Journal. This is a terrific read, and we got MENC permission to reprint it so that it could have wider exposure to our church and community choral people. Besides, we're just plain proud of Leslie's fine work! Page 3

Church directors, take note...Scott Dean's picks for the Fall

Scott Dean, NW-ACDA R & S Chair for Music and Worship, plans to supply church choir directors with a repertoire list worth perusing in each issue of NW-Notes. Have a look on page 23.



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ACDA Northwestern Division Leadership

President

Constance Branton
1012 S. Latah St.
Boise, ID 83705
H: (208) 336-6806
W: (208) 338-5377

President-Elect

Karen Fulmer
37122 Military Rd.
Auburn, WA 98001
(253) 927-6814

Vice President

Tom Miller
3612 SW Tempest Dr.
Lake Oswego, OR 97035
W: (503) 775-4366, x473

Treasurer

Carol Stewart-Smith
9095 SW Hill
Tigard, OR 97223
(503) 639-2979

Newsletter Editor

Howard Meharg
2702 Field St.
Longview, WA 98632
H: (360) 636-4889
W: (360) 577-2750

Membership Chair

Julia Kole
3221 Raindrop
Boise, ID 83706
(208) 383-9641

Industry Representative

Michael Sagun
34 NW 8th Ave.
Portland, OR 97209
(503) 222-9607

Alaska President

Ginny Packer
PO Box 87032
Wasilla, AK 99687
(907) 745-7145

Alaska President-Elect

Rosemary Bird
HC-1 Box 353-1
Kenai, AK 99611
H: (907) 283-4896
W: (907) 776-5898

Idaho President

Scott Anderson
1737 Lance Dr.
Pocatello, ID 83204
(208) 232-1336

Idaho President-Elect

Kevin Brower
PO Box 906
Rexburg, ID 83440
H: (208) 523-6657
W: (208) 356-1275

Montana President

Marco Ferro
705 Blackmore Pl.
Bozeman, MT 59715
(406) 585-8894

Montana President-Elect

Dean Peterson
409 Stephens
Missoula, MT 59801
(406) 549-3915

Oregon President

Doree Jarboe
5813 SW Westdale Ct.
Portland, OR 97221
(503) 292-8820

Oregon President-Elect

Paul French
354 Liberty St.
Ashland, OR 97520
(541) 488-3627

Washington President

Twyla Brunson
22806 113th Ave. SE
Kent, WA 98031
(253) 854-8125

Washington President-Elect

Richard Nance
2509 14th St. P. SE
Puyallup, WA 98374
(253) 840-9776

Wyoming President

Suzie Schatz-Benson
2121 W 11th St.
Sheridan, WY 82801
(307) 672-2140

Wyoming President-Elect

Pat Patton
1037 Dundee
Casper, WY 82609
(307) 266-4579

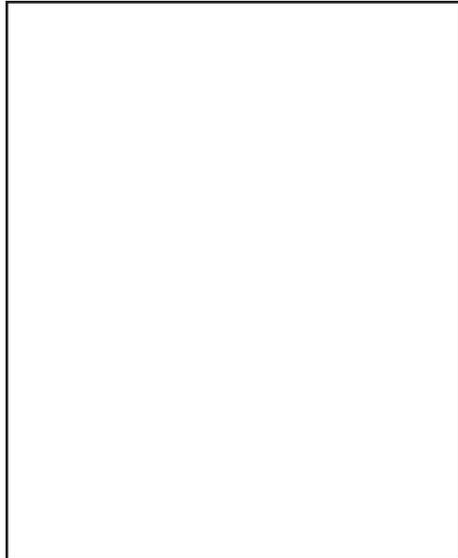


The Unaccompanied Choral Rehearsal

Consistent rehearsing without accompaniment can improve a choir's sight-singing, intonation, sense of ensemble, and ability to respond to conducting gestures.

by Leslie Guelker-Cone

(reprinted by permission from The MEJ, September, 1998)



Leslie Guelker-Cone, Associate Professor of Music and director of choral activities at Western Washington University in Bellingham, Washington.

"It will be, at first, frustrating and then liberating as singers really begin to hear the pitches that previously had been covered by the piano."

Life Membership Dues Doubled

The National Board of the ACDA recently voted to increase life membership from \$1,000.00 to \$2,000.00, effective immediately. Annual dues for life membership will be \$200.00-minimum-over a period of ten (10) years.

Life membership is open to persons who are eligible for active membership and who have been active members of ACDA for a minimum of ten years.

Existing paying life members will continue to pay the annual installment at their current rate. However, if an existing life membership has lapsed more than three months, it shall be reinstated as a new life membership.

At a recent high school choral festival, I spoke with a young conductor who confessed that she spent a majority of her choral rehearsal time teaching from behind the piano. She admitted that as someone with strong keyboard skills but little previous conducting experience, she felt "safe" there. In fact, she was able to reach a large repertoire of music this way, and her choirs were considered successful. However, after a number of years of using this approach, she felt she had "created a monster"---a choral program that was completely dependent on the piano, made up of choirs that could not read well, respond to subtle conducting nuances, or sing in tune without the aid of a keyboard.

In programs that benefit from good student or staff accompanists, the conductor's ability and willingness to get out from behind the piano and really conduct can lead to an immediate improvement in a choir's sense of ensemble and ability to respond with sensitivity to conducting gestures. However, even these measures can fail to solve a basic problem that many choral programs face: continued dependence on the piano for music learning and intonation. Although conductors hope that at least students in their advanced ensembles will be strong, independent sight-readers, it is often not the case. Many students are unable to learn their parts without the aid of a piano. Even students with some theory and ear-training experience often find it difficult to transfer the skills obtained in course work or lessons to the reading of "real" choral music in the rehearsal situation. To foster the development of independent musicians who can both sight-read and sing in tune without complete dependence on the piano, as well as singers who will have the skills to go out into the world and teach both themselves and others, each conductor needs to develop a plan.



Choosing a System

To help students achieve musical independence from the piano, a sight-reading system needs to be selected to give singers a tool with which to approach the music. A variety of systems are available, including a Kodaly-based movable *do* system, a fixed *do* system, and a number system. Any of these systems can work if it is used consistently. However, for several reasons, many teachers prefer the movable *do* system, with a *do-do* scale for major keys and a *la-la* scale for minor keys.

One of the advantages of the movable *do* system over the fixed *do* system is its ability to highlight the harmonic function of each note in a scale (for example, in a major key, *do* is always the tonic). The recurring function of each syllable, regardless of the key, not only serves as an aid for sight-reading, but

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The Unaccompanied Choral Rehearsal

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also introduces students to the theoretical construction of a composition. While the number system has the same advantage "1" is also always *do* in a major key), it is unnecessarily complex when altered notes are introduced. Instead of saying "*do, di, re, ri...*," students using the number system say, "*one, sharp-one, two, sharp-two...*" The introduction of a sharp or flat alters the rhythm of the note in the number system, making quickly moving passages more difficult to sing.

Another advantage of the movable *do* system is that students learn to sing pure Italian vowels, which encourages them to work for beauty of tone even during sight-reading exercises. Students may stumble over the syllables at first, but consistent practice will bring consistent improvement and greater facility, and students will become used to singing syllables different from those that the other singers around them are singing. Because of its advantages, the movable *do* system is the sight-singing system referred to in the following discussion.

Unaccompanied vocalises

The first step in the process of weaning choirs away from the piano is to discontinue its use in vocal warm-ups. The conductor, not the piano, needs to model the vocalises. The first few attempts by the singers might be unsuccessful, and it might become apparent that the piano has been hiding many instances of poor intonation. Even the most advanced choirs may have difficulty singing scales and arpeggios in tune and modulating up and down by half steps without help. It will be, at first, frustrating and then liberating as singers really begin to hear the pitches that previously had been covered by the piano. Students will begin to listen more carefully to each other and to make adjustments in their pitch and tone. Soon, even in beginning ensembles, discussion may begin to take

place regarding tuning the third of a triad or raising a leading tone.

In addition to warming up on neutral syllables, students need to start practicing vocalises on movable *do* syllables in order to develop an aural understanding of each syllable's relationship to other pitches. After

"...the success of the unaccompanied choral rehearsal is highly dependent on the preparation of the conductor. Without the piano for a guide, the conductor has only his or her ears to detect wrong notes and intervals."

starting with simple triads and scalar passages, the conductor can move on to exercises that include arpeggios and complete scales, as well as other patterns.

The next step is to integrate the students' aural understanding with visual understanding. Advanced ensembles may begin singing from major and minor scales written on the blackboard. With the conductor pointing to notes in a scale, students may respond by singing the corresponding syllables. With a beginning choir, it may be necessary to move more slowly by starting with *sol, mi* (written on the board in numerous keys), adding *la, do, re*, and finally completing the scale with *fa* and *ti*. Simultaneously, students need to spend time clapping and counting all basic rhythmic values. The next step is to advance to nonscalar passages. These may include conductor-created diatonic melodies or previously existing folk-based melodies, which can be taken from a variety of sources. The Selected Sight-Singing Material sidebar on page 5 also provides sources of exercises and songs.

Choosing music

An essential component of learning to sing without accompaniment is

having students begin reading choral music as soon as possible. The beginning choir can start by reading a single line of a diatonic choral piece (usually the soprano part) on syllables, later adding a second line (usually the bass part) for two-part sight-singing. In time, students can advance to easy, four-part diatonic sight-reading. A more advanced choir may begin reading in four parts immediately, starting with diatonic or primarily diatonic music in a variety of keys, such as easy Bach chorales or early American fuguing tunes.

Eventually, after a significant amount of time has been devoted to diatonic reading, choirs can move to music with a greater number of accidentals and, later, to music with modulations. In both beginning and advanced choirs, a portion of each rehearsal should be devoted to reading part or all of a choral work without accompaniment. In advanced choirs, tonal reading needs to be supplemented by work on intervals as well, so that students have a way to approach nontonal music, which requires purely intervallic reading. Students who sing without piano accompaniment typically gain more confidence, learn more quickly, and sing with better intonation.

Rehearsing without a piano

As advanced choirs become proficient at sight-singing, it is possible to take an additional step: the removal of the piano from the rehearsal entirely, with the conductor using a pitch pipe for starting notes. Conductors may approach this decision with a great deal of trepidation, fearing the loss of a very familiar "crutch" and worrying that rehearsals will fall apart completely. Initially, some rehearsals may fall apart. In the early stages, music learning may be much slower than it was with a piano, which can be frustrating for the conductor and the choir. After a time, however, students who continually practice sight-reading in class and take responsibility for working on difficult passages outside of class will improve

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Unaccompanied Rehearsal

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markedly. Because most choirs perform music that is at a level significantly higher than their reading level, the students' commitment to individual practice outside the rehearsal is essential to the success of the unaccompanied rehearsal.

Students may even begin to take pride in a piano-free rehearsal. Rehearsing without the piano forces students to figure out problem intervals themselves, resulting in more accurate retention and in making students more secure in intervallic singing. As with unaccompanied vocalizing, unaccompanied rehearsing covers up nothing, allowing students to hear themselves and improve their intonation.

Ultimately, however, the success of the unaccompanied choral rehearsal is highly dependent on the preparation of the conductor. Without the piano for a guide, the conductor has only his or her ears to detect wrong notes and intervals. The conductor needs to know every note of every score and have an inner conception of how the music should sound. A choir's least successful unaccompanied rehearsals will occur on days when the conductor's preparation is less than sufficient.

While the unaccompanied choral rehearsal has the power to create stronger, more independent singers, less advanced ensembles may not be ready for completely unaccompanied rehearsals. However, even a beginning choir can sing at least one composition per concert that it has learned without piano accompaniment. The piano may continue to be a helpful tool for at least a portion of all beginning choir rehearsals, as well as for advanced choir rehearsals when studying extended works. Also, piano accompaniments that are part of any choral work will, of course, need to be added in as a concert date draws near. Whenever possible, however, unaccompanied choral rehearsal will serve as an aid in the achievement of every conductor's goal; the development of a choral program filled with capable, independent singers whose musical abilities continue to grow stronger each day.

Selected Sight-Singing Materials

The Folk Song Sight Singing Series, Books 1-10, edited by Edgar Crowe, Annie Lawton, and W. Giles Whittaker, London/New York; Oxford University Press, 1933, 1961.

These ten small volumes of progressive sight-singing exercises feature tuneful melodies from around the world. The use of authentic folk melodies adds musical interest not often found in short exercises of this type. These exercises are meant to be sung on syllables so no words are included. The volumes progress quickly, with new melodic and rhythmic concepts added frequently. Books 8-10 feature two-part writing. (Additional volumes, books 11 and 12, contain the same concepts found in the earlier volumes but appear in sol-fa notation only.)

Kodaly, Zoltan, 333 Elementary Exercises in Sight Singing, edited by Percy M. Young, New York: Boosey & Hawkes, 1957, 1963.

Part of the "Zoltan Kodaly Choral Method," this classic collection contains progressive pentatonic melodic exercises intended to be sung on syllables. Beginning with only two notes, do and re, the collection finishes with melodies on extended pentatonic scales. Two and three-part sight-reading exercises may be found in the following Kodaly sight-singing materials, also published by Boosey & Hawkes:

- Bicinia Hungarica I-IV
- 15 Two-Part Exercises
- 22 Two-Part Exercises
- 33 Two-Part Exercises
- 44 Two-Part Exercises
- 55 Two-Part Exercises
- 66 Two-Part Exercises
- 77 Two-Part Exercises

Songs for Sight-Singing, vols. 1 and 2, compiled by Mary Henry and Marilyn Jones, San Antonio, TX: Southern Music Company, 1981-96.

Created for use in the Texas University Interscholastic League's annual sight-singing contest, these two volumes contain numerous graded choral pieces designed specifically for sight-reading. The fact that these are complete choral pieces rather than excerpts adds to their musical validity. Six different voicings (six books) are published under each volume: high school SATB, high school treble, high school tenor/bass, junior high school SATB, junior high school treble, and junior high school tenor/bass.

Telfer, Nancy, Successful Sight Singing, Books 1 and 2. San Diego, CA: Neil A. Kjos Music Company, 1992-93.

Each book of *Successful Sight Singing* is available in both teacher and student editions. The volumes contain a series of progressive exercises for sight-reading, with short introductory notes related to each. These are primarily two-part exercises that are suitable for any age level, from elementary through adult, although the lyrics are most appropriate for children. (Sol-fa notation can be used in conjunction with or in place of the texts.) The Performance Selection Series is a collection of individual octavos correlated with skill "milestones" found in books 1 and 2 of the sight-singing series. These pieces are available in numerous voicings, from unison to SSATB.



How Sweet the Sound: Preserving Our National Voice

by Dr. Geoffrey Boers, U of W

Synchronicity has a way of interweaving seemingly unrelated events into life-changing ideals:

I was driving down the road with my six year old beside me when she began humming a tune. Between catching earfuls of the Mariners game on the radio and dodging traffic, I paid little attention until I realized she was humming an obscure Latvian tune *Kas Tie Tadi*. Coincidentally, the UW choirs had just completed a quarter exploring Latvian music and had sung this tune as part of our program. So I began humming along. Her eyes brightened with surprise that dumb-old-Dad knew "her" song. When we finished we both exclaimed, "How did YOU know that

song?" Come to find out, she had learned a "new" hymn (*By the Babylonian Waters: With One Voice*; Augsburg Fortress Pub., 1995) at Bible school based on the same tune. That we knew different words mattered little, merely humming brought forth for each of us deep emotional context to that moment - she from her favorite Bible school tune, me remembering a special concert. We were each amazed.

Not long after, the planning committee met to determine the site for the 2000 ACDA Northwestern Division convention to be held in Seattle. As we were touring some beautiful facilities, we were asked, rather naively, by one non-musician facilities manager to "sing some-

thing so you can hear the beautiful acoustics." After some nervous laughter, shuffling of feet, and a few aside comments, we begged off politely. Awhile later, upon returning to the hall, we were asked again, somewhat more insistently to "please sing." There was a feeling among us that we would like to, yet a clear discomfort. "What would we sing?" "We don't really know anything." We reluctantly agreed to sing, and then set upon the awkward task of deciding WHAT to sing. "Shenandoah" was suggested, but discarded as we couldn't agree which arrangement to sing. "Happy Birthday" and "Take Me Out to the Ball Game" were candidates but discarded as trite. We settled on the "Doxology." A few bowed out at that point, either due to not knowing it or feeling uncomfortable with the religious context. So we managed to sing it fine, each hoping that none of the others whom we hold in such esteem were listening too carefully.

A nation's voice

The highlight of the year for the UW Chamber Singers was singing that Latvian concert. The University had been given a generous endowment from the Latvian government, and, since choral singing is such a revered practice in Baltic countries---indeed their entire histories are encoded in song---we were asked to sing a Latvian program for some officials and the local Latvian community. I had the pleasure of being able to sit with the audience as the choir sang *Kas Tie Tadi*, as the piece was being conducted by a graduate student.. The audience was rapt by the piece - not the performance, as if they were a part of the choir, their emotions palpably ebbed, flowed and evolved with the text. The text and tune had deep meaning in their life; hearing it gave them a chance to experience these deeply held emotions.

We closed the program with a

ACFEA Ad

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National Voice (continued from page 6)

simple hymn, *Put Vejini*, that had great meaning to the Latvian people during the Soviet occupation. A simple story of a young girl standing up for herself in marriage was a covert message of revolution to those people--outside forces could control everything except their inner life! The audience broke into a thunderous unison clap as European audiences will, and demanded an encore. Unfortunately, we had sung everything we knew, so we asked if we could sing that hymn again and come out and sing it with them. The rendition was not pretty, nor refined, but it was a joyful noise. The tears, the fervor, the conviction, the soul conveyed from the audience was life changing to the students. Our choir would never be the same.

Unrelated events?

These three seemingly unrelated events have impacted me greatly: the joy of discovery of knowing the same song as someone else...regardless of "which version;" the depth of emotion communicated in song by that Latvian audience...with no regard to the "quality" of performance; and perhaps, most tragically, the feeling of inadequacy singing with peers, the discomfort of searching for something we all could sing, and the embarrassment that we, the carriers of our nation's voice, had no common voice of our own.

We in the United States have something to learn from the Latvians. Singing is an elemental pillar of their culture. Since their entire history can be told in song, they always have something to sing about. Hymns that would be considered out-dated and dreary in the context of our own culture are completely contemporary against the backdrop of their collective experience. Singing becomes a fountainhead of emotion and knowledge passed from generation to generation. Many of their children today have no recollection of Soviet tyranny, yet they sing with the same emotion and understanding as their

parents because they have been handed this history of song. The songs have encoded the Latvians entire history, not merely a history of events, but the emotions and lives that lived them. As the children sing, they bring alive the voices that lived each chapter of their history and live it anew.

We have no such collective voice. We have survived as a culture long enough to have a rich heritage of song, yet, contemporary society places little value on collective song. The symptoms are numerous:

◆ Our consumer mentality encourages us to look for the "newest" arrangement, or we look for new songs to relate to the children of the Twenty-first Century. *Home on the Range* just doesn't do it for a child of the MTV generation. Or could it?

◆ The most obvious collective song, our National Anthem, is endangered as it is considered so hard to sing nobody wants to sing it. There is a strong push from media types to

omit the singing of it before ball games, as that practice hearkens back to early century wartime and is certainly unnecessary in our "new world order."

◆ Political correctness makes us shy away from anything that smacks of religiosity, though we have been a culture long enough to see that Judeo-Christian texts were an inextricable part of the culture of our forebears. Clearly, in today's society much of this music may have lost its immediacy of meaning, yet we can appreciate it from purely a historical and cultural perspective, *a snapshot of what was*. We have reached a time that we are so afraid to offend any corner of our society or to make sure that we cover every base that our music has become, in the words of the New York Times, "defensive" and at best, vanilla.

School programs are filled with forgettable seasonal tunes (*One Little Jingle Bell Fell in the Snow*) or "school sacred" (*Jubilate*,

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SDG Ad here

National Voice

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Sing Our Praises to the Sky), songs that our young singers soon forget. If it wasn't for the wonderful wealth of multi-cultural music, our concerts of American music would be digested as cotton candy.

Perhaps one of the most evident examples of the loss of this voice is when a student auditions for our choirs. They come knowing no traditional songs. Once upon a time we could muddle through *Swing Low, Sweet Chariot, or Amazing Grace*.

Even patriotic songs are an endangered species. As a group, students can make it through the refrain of "America, the Beautiful" and that's about it.

A National Voice allows a culture and the individuals within it to express emotion, experience, a sense of belonging, something which is familiar and constant, value, respect for what is past, and perhaps most impor-

tantly, to tap into the huge pool of collective psyche, emotion and experience which is handed down from generation to generation. We are no different from the Latvians or any other vibrant culture, we pass on the collective pain of war, suffering, of oppression, joy of success, from parent to child. Our culture painfully disregards this pool, and it lays dormant as a well of emotion that either dries up or explodes from the pressure.

Our modern culture desires to tap into this well of the soul, yet doesn't realize it. We look to cultural experiences to give us a momentary taste of that emotional pool. Church must make us feel good, television and tabloids have learned to become sensational, sporting events and rock concerts become a sort of collective primal scream.

Rock concerts are a great example of our society's desire for collective song. Audiences respond in a patterned way at these concerts: the music from the artist's most recent



recording is heard with the audience sitting and often talking; older music is greeted with much more enthusiasm, by standing and clapping; the oldest music...and music deepest within the collective psyche of the audience...is greeted by pandemonium and singing so loud in the audience that often the artist will quit singing and encourage the audience to sing the hook. We love it. Yet we are dependent upon a particular band and 110 decibels to access this wealth of life within. It's time for a change.

A call for developing a national voice

We, the members of the ACDA must look at ourselves as the curators of the national voice. It is our responsibility to preserve our ever growing culture in song. But first we must develop the voice ourselves. Within our choral community we must develop a repertoire of collective song that is a part of our American choral culture.

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Willamette University Ad



NO "GOOD OL' BOYS" HERE!

Meet the women who are taking the lead in the Northwest



Connie Branton, NW-ACDA President, grew up on a cattle ranch in the mountains of Salmon, Idaho. Both Connie and her husband, Donald, are choral conductors and have worked full time in church music. Connie's college work was at Westminster Choir College. She had the opportunity to sing under the direction of such greats as Bernstein, Dorati, Maazel, and Robert Shaw, among others. Connie now teaches junior high and, as she likes to say, this is by choice! She and Don have two daughters, both studying to be choral directors.



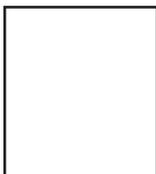
Karen Fulmer, NW-ACDA President-Elect, was born and raised in Kelso, Washington. She received her undergraduate degree and a Master's degree from Pacific Lutheran University. She teaches at Sumner Jr. High in Sumner, Washington, and supervises music for the district. Karen was named Washington's *Teacher of the Year* in 1997. She also serves in vital posts related to school restructuring. Karen and her husband, Rich, have a daughter, Robin, 17, and a son, Aaron, 15.



Carol Stewart-Smith serves as Treasurer of the NW-ACDA. Carol is the choir director at St. Mark Presbyterian Church in Portland. She holds a degree from North Idaho College and Whitworth College. She is a self-employed bookkeeper and does data entry work. Carol and her husband, David, have two kids, Kathryn, 13, and Matt, 10. They also have three cats, *Fur Elise*, *Madame Curie*, and *Frosty*. One large dog, *Tosca*, manages to survive.



Ginny Packer is the president of ACDA for the state of Alaska. She teaches at Colony High School in Wasilla, Alaska. Ginny and her husband, Lance, have been married for 35 years and have two sons, Ari and Nick. They also claim a beagle named *Willow*. Ginny holds a BA from Washington State, a Master's from San Francisco State, and has an English degree from the U. of Oregon...this among course work in about 15 other colleges, she says.



Doree Jarboe, our Oregon ACDA president, teaches choral music at Grant High School in Portland. Her classroom and school was the set for *Mr. Holland's Opus*, starring Richard Dreyfuss. Her educational background includes a Bachelor of Music Ed at the University of Oregon and a Master's at West Virginia University. She loves gardening and singing in recordings for Oregon Catholic Press. Her husband is Dan. They have two children, one grandchild and another on the way.



Twyla Brunson, Washington's ACDA president, is another junior high director. She works at Mt. View Junior High in Sumner, Washington. Twyla holds a BME and MM from the University of Idaho. She has done graduate study at the Kodaly Institute in Hungary and at the Orff Institute in Salzburg and Cambridge University in England. She's the proud owner of three cats, *Jake*, *Oly*, and *Secret*.



Suzie Schatz-Benson, the president of Wyoming's ACDA, is a vocal music director at Sheridan High School in Sheridan, Wyoming. Her degrees are from Jamestown College and Dickinson State College in North Dakota. Suzie is married. Her husband's name is Gary. They have a son, Adam, 9, a dog, *Nikki*, a cat called *Rocky Jo*, and four horses, *San*, *April*, *Stormy*, and *Ginger*. We can expect leadership from Suzie for a long time. Both her grandmothers were 102 at the same time in the same nursing home...one a former music teacher!

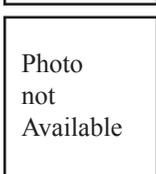


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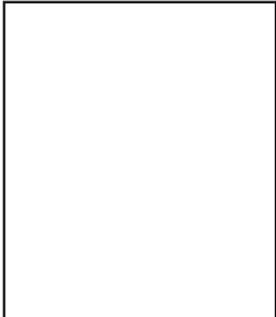
Julia Kole serves as Membership Chair for the NW Division of ACDA. Julia is the vocal music instructor at East Junior High School in Boise, ID. She also runs a private voice studio there. Her college work was done at the University of Michigan, BM, and the University of Colorado for her Master's degree and her DMA. She and her husband, Pat, have three children, Shiela, Thea, and Maureen. Julia can claim some famous ancestors including the Territorial Governor of Idaho and a mayor of Boise.

Other women in leadership roles for the NW division of ACDA include: **Roberta Jackson**, Childrens R&S Chair, **Barbara Miller**, Junior High R&S, **Lori Wiest**, Youth and Student Activities R&S, **Solveig Holmquist**, Community Choirs R&S, **Sara Hilden**, Women's Chorus Chair for Seattle 2000, and **Linda Schmidt**, Jazz/Show Choir R&S Chair.



WOMEN'S CHOIRS
NEW
WEBSITE
[http://choralnet.org/
acda/nwcw](http://choralnet.org/acda/nwcw)
Check out the ever improving
ACDA website at:
<http://choralnet.org/acda>
Monica J. Hubbard,
ACDA National R&S Chair for
Women's Choirs,
Voice: (626) 395-6260
E-Mail: mhubbard@caltech.edu

Roberta Jackson, R & S Chair for Children's Choirs - A Resource for you



Roberta Q. Jackson

Greetings to all school, church, and/or community children's choir conductors. Ours is a special mission: to offer young singers the opportunity to develop as young artists through the exploration and performance of diverse, high quality repertoire.

I am delighted to be serving as the NW Division R&S Chair for Children's Choirs. My heartiest congratulations to Rebecca Rottsoik, my predecessor, who has been selected to serve as the National R&S Chair for Children's Choirs. It's great to have a Northwest choral conductor in this national leadership

Oregon ACDA Adjudicator Certifying Workshop

Oregon ACDA invites all interested choral directors to attend the Choral Adjudicator Certifying Workshop to be held at Eastern Oregon University on Saturday, November 14, 1998 from 8:30 a.m. until 3:00 p. m.

The purpose of the workshop will be to inform prospective adjudicators of various aspects of the Oregon Evaluation System and the judging process to increase consistency of judging standards statewide, and to add names to a list of approved adjudicators to be presented to ACDA, OMEA, and the OSAA.

The workshop will include practice adjudication utilizing the Choral Evaluation Form. The session may be audited for practice in developing judging skills.

There will be a \$15.00 workshop registration fee payable to ACDA. Complete the form found on the bottom of this page and return it to Jim Angaran as directed on the form.

position. As National Chair, Rebecca plans to focus on improving communication, a goal which I share. Plans are underway to create websites for each ACDA Division. Rebecca plans for the Children's Choir website to be interactive for repertoire and idea sharing. Another source for improved communication will be the upcoming NW-ACDA Directory, including e-mail addresses and fax numbers. A big "thank you" goes to Connie Branton, NW-ACDA Division President, for her leadership in making this important tool a reality. Please be sure that she has your current information to be included.

I met many of you in Portland at the NW-ACDA Division Convention last March, where I served as the Organizing Chair for the Honor Choir. For you who don't know me, here is a bit of my background. I spent my public school teaching career as a high school and middle school choral director, as well as teaching elementary general music. Since 1989, I have served as the founding Artistic Director of the Portland Symphonic Girlchoir.

My goals as NW R&S Chair include: being a resource to you, being a communications facilitator, helping provide outstanding division Children's Honor Choirs directed by top conductors, and offering convention sessions which will be both instructive and inspiring.

To begin our dialogue, you may reach me at:

Roberta Q. Jackson
15749 NW Clubhouse Drive
Portland, OR 97229
E-Mail: robertaj@gte.net
Fax: 503-533-7007

Best wishes for a rewarding year!

Choral Adjudicator Certifying Workshop Registration - Oregon

Name _____

School/Church _____

Home Address _____

School/Church Address _____

Home phone _____ School/Church phone _____

Send this form with \$15.00 payment to: Jim Angaran, 4163 Sunray Avenue S., Salem, OR 97302

Questions: Call Jim at (503)371-8130 Deadline: Send application and payment by Nov. 6,



1999 ACDA National Convention in Chicago, February 24-27

by Connie Branton, NW-ACDA President

Chicago, located in the center of the U. S. on the shores of Lake Michigan, is the site for the 1999 ACDA National Convention, February 24-27. A vibrant, world-class city rich in history, Chicago is easily accessible by air through O'Hare International Airport and through Midway Airport. Chicago is famous for its museums, cultural attractions, sports, the "Loop," shopping, "the Magnificent Mile," and more shopping.

The convention will start with concerts on Wednesday at 2 p.m. and conclude after the evening concerts on Saturday. The best choirs from all areas of our organization, children through professional, will be singing for us. Honor choirs for boychoir, high school, and adult women will be joined by interest sessions of all R&S

areas. The featured concert will be the Brahms's "Requiem" performed by the Chicago Symphony and Chorus. This however, will only be available to the first 5000 registrants. Anyone registering after this 5000 cutoff will get to hear all of the other concerts except the Brahms. So, register early!

The registrants will be divided into three tracks that will be bused to all of the venues. The Hyatt Regency Hotel, the largest hotel in the US outside of Las Vegas, will be headquarters. All interest sessions will take place there. We will then be bused to Symphony Hall and Medina Temple (both exceptional performance venues) for concerts. Other hotels are in close proximity to Orchestra Hall and the Hyatt.

The King's Singers from England,

Phillip Brunelle's Ensemble Singers, and the Vancouver Chamber Choir conducted by John Washburn are featured professional choirs at the convention. Four choirs from different parts of Russia will represent international music and sing the first two days of the convention.

Registration materials will be mailed to members in November. Members are encouraged to register as early as possible to get choice of hotels and to make sure that they will see all concerts. There have been more auditions and more interest in this convention than any previous. It promises to be bigger and better than ever. Don't let Chicago in February scare you off. The concerts will be warm and inviting and buses will get you there!



Ask Not What ACDA Can Do

Connie Branton, NW-ACDA President

As July 1 rolled around, it became very clear that I have inherited another full-time job...that of being the Northwestern Division President of ACDA. It was a busy summer as I tried to get organized to begin the process of serving all of you for the next two years. It is my chance to give back just a little of what ACDA has given me. When I was at my lowest during the first few years of teaching, ACDA was there with conventions, workshops, and most of all, colleagues, to pick me up and inspire me. I would go back to my classrooms full of junior high students with renewed vigor, ready to try to share with them the inspiration of a life filled with beautiful music.

The best part of being your president is working with the other leaders of this organization. We had our first ever meeting of this group when twenty-nine of your state presidents, presidents-elect, R&S Chairs, and appointed leaders met for a day and a half in Seattle in July. We represented six states.. Many are new to leadership,

but there were enough seasoned veterans to make viable plans for the next two years. Your leaders are listed on page two of the newsletter. I believe these fine people make the best team of any division in the country. Each accepted the job willingly. They are excited by the opportunity to serve you!

Please talk with your leaders about your dreams for ACDA. We need your involvement in the opportunities this organization has to offer. We need even more than your input, we need you to go to work. Volunteer *before* your arm is twisted. An organization lives because its members keep it alive. The saying is, "if you want something done, give the job to a busy person." You are all busy. If we don't ask, volunteer!

Please help us make our Northwest Division one of busy people who make the organization all it can be. It's going to be an exciting two years. Thank you for giving me the opportunity to serve you.

Constance C. Branton

Malecki Music Ad

CHECK OUT THESE GREAT NEW TREBLE OCTAVOS

*as suggested by
Roberta Jackson*

Angels Did Sing - Rickards, 3 pt.
treble, HL250, \$1.25

Go Where I Send Thee - arr.
Caldwell & Ivory, SSA or SST, W-21
\$1.50

Hava nagila - arr. Shields (Seattle
composer) SSA+, MF968, \$1.80

O Vos Omnes - Victoria/Sprague,
SSAA, 15/1400R, \$1.35

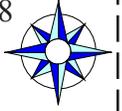
This Little Light of Mine - Harris, 2
pt., B&H OCTB6921, \$1.40

Wayfarin' Stranger - arr. Vardanega
(Portland composer), SSA, BL156,
\$1.25

Your music supplier can help you find
singles for perusal, or contact Roberta.
See her article on page 10.



Application for Choral Performance on
this page.



Audition tape specifications
page, back of application for
performance page.



The Northwest in Chicago

The NW will be well represented at the national convention in Chicago. Two of our own choirs will sing for the convention goers.

Ricks College Chamber Choir from Rexburg, Idaho, under the direction of Kevin Brower will be performing at the convention on Saturday. The Willamette Singers Jazz Choir, under the direction of Wallace Long, will perform on Friday night at the Hyatt. The Aulen Junior High Men's Chorus of Tacoma was chosen to perform but Peggy Burrough has accepted a position at another school (Puyallup High School), which makes her junior high choir ineligible...doggone!

In addition to these stellar performances, our own Bill Mayclin, former NW-ACDA President, is serving as program chair for the entire convention. Scott Anderson, Idaho's state president, is the Honor Choir Coordinator. Rebecca Rottsofk of Washington now serves as the Children's Choir national R&S Chair and will be involved in interest sessions and roundtables. One of our past NW Presidents, Randi von Ellefson, will be the site coordinator of Medinah Temple.

Vijay Singh of Milwaukee, Oregon, will be leading an interest session on singing classical and jazz styles. Karen Fulmer, NW-ACDA President-elect, will present an interest session on assessment and standards in choral music classes.

Be sure to support our own Northwest conductors and presenters at the Chicago convention.

Community Choir members... why do they sing?

Solveig Holmquist offers some new insights for the conductors of community choirs



Dr. Solveig Holmquist

Thanks to much hard work and theorizing by people who get paid to sit around and think, we have the opportunity to be more effective in our teaching. I'm referring to such developments as Howard Gardner's *Theory of Multiple Intelligences*, the *Myers-Briggs Personality Index*, *Human-Compatible Learning* as presented by The Voice Care Network, and the *Brain Hemisphere Usage Sorter* developed by Claude Beamish. Beamish's sorter and the brain research supporting it were very interestingly presented by Karen Fulmer during the Washington ACDA Summer Institute at the University of Puget Sound in July, and those of us who submitted to

the "sorting" process found the experience ruefully illuminating and actually quite funny.

What all these interrelated theories and processes have in common is the stunning revelation that, like snowflakes, we humans are quite individual in our makeup. ("Well, DUH," you're now responding.) Not only are we different, but we need our differences to be known and valued. We need someone to take the trouble to find out who we really are, and to tell us that what we have to offer constitutes an important puzzle piece in the picture of life.

All too often, however, each of us is judged in some sphere by what might be

"...not only are we different, but we need our differences to be known and valued."

called a rigid stencil. With a stencil, you fit or you don't exist. The standard IQ test is an example: it measures intelligence by means of verbal and computational skills alone, and was compiled by scholars who resonated to (and did well in) those subjects! Not fair, we now rightly understand.

Alongside the previously mentioned advances, I'd like to call your attention to important thinking in the field of sociology known as *leisure theory*. Ouch! Stencil alert! "What do you mean, LEISURE?" That certainly was my response when I was forced to confront and really absorb the fact that the singers in my community choir don't regard their involvement in the same way I do. They don't even regard their involvement in the same way as each other! They're snowflakes...yet I've spent years thinking of them, talking to them, and planning for them as if they were professional musicians. *I was squishing them under my stencil.*

In studying community choirs as I worked on my doctoral dissertation, I found an article by Dr. Terry Gates in the Summer, 1991, *Bulletin of the Council for Research in Music Education*. This article's (rather dry) title was "Music Participation: Theory, Research, and Policy." Quite simply, it changed my thinking, which is no small undertaking.

In the first place I had to accept that, for my community singers, rehearsal really *is* leisure activity. Only a small percentage of us make our living in music. (Good thing, too, or the job market would be even more stressful than it is.) The companion revelation is that these singers make their living doing something else. In other words, sometimes it really will happen that a singer has to work at the time I've scheduled a dress rehearsal.

Continued on page 16

Quote of Note

Talent without education
is helpless.
Education without talent
is useless.

Lamperti

Why do they sing?

(Continued from page 15)

A second change in my thinking had to do with the word "leisure." This is where the individuation process really kicks in. For leisure doesn't automatically imply a lack of focus or casual commitment. As Gates points out, there's a real difference between serious leisure and play, for example. Any of us can fill in the blanks in our own personal profiles, but in my case, volleyball or Scrabble (play) only interests me in a "pick-up" sort of way, whereas I religiously set aside time for hiking and sailing (serious leisure). Yet there are people who actually engage in volleyball or Scrabble professionally. For them, it's work.

The Gates leisure theory

I'd like to share some of Gates' ideas with you, and ask you to imagine a situation or person in your choir as you go along. (For reasons no one has ever explained, scholarly writing can be pretty stiff. Personal analogy can help find the meaning.)

Gates explains a leisure theory called the P-A-P system: professional, amateur, publics. "The distinction between professionals and the members of a society who support them is clear. Amateurs, largely non-paid participants, interact with both these major groups. They are the most knowledgeable of the activity's public; and sometimes they join the activity's professionals, or take their places, in performances or exhibitions for the public." He continues:

Many, if not most, school, college, and community music ensemble directors pattern their plans and their members' behavior on the professional musician's model of instruction, practice, rehearsal, and public performance. Non-professional participants who "buy into" this value system can be classed either as amateurs or apprentices (professionals in training). As amateurs and apprentices, they

benefit from the P-A-P system personally, socially, and, sometimes economically.

But, Gates suggests, there is another group of serious leisure participants... hobbyists. Hobbyists engage in the activity for benefits that do not come from a P-A-P system. They admit to having no professional models (how many of your singers can name five professional singers?) The prospect of remuneration is not a primary motivation for the hobbyist's efforts. (How many of your singers take private lessons, hoping to become soloists?) "In brief," Gates continues, **"the benefits that attract and retain hobbyists derive from the skills they use to meet ever higher personal standards related to the activity, from their active participation in developing new knowledge or creating unique products, and from shared experiences in the activity with like-minded others."** Doesn't that describe most of the people in our community choirs?

Hobbyists learn from others and benefit from reinforcement as much as anyone. The distinction is that hobbyists, unlike amateurs, do not adopt the values of professionals. Common American language usage endows the term "professional" with the implication that the professional is the most skilled participant type. It's time we abandoned this pairing; surely any type of participant may have high quality skill.

It can be argued that in today's American culture, there are four major classes of behavior: survival, work, play, and serious leisure. All four classes interact in each person. (Take a moment here, in the privacy of your home, to mentally categorize your life's activities. Careful, now.) Each of us can be characterized by the relative importance we attach to the activities we come personally to associate with these four classes. For example, serious leisure is distinguished from play by the extent to which an individual participant

(Continued on page 17)



In memory of...

Fred Bock

Reprinted by permission from Retail Print Music Dealers Association Newsletter, Fall, 1998

On July 31, church music lost a very dear friend. Fifty-nine year old Fred Bock died after developing complications during a routine medical procedure. He left behind his dear wife of 34 year, Lois, his two fine sons, Stephen and Jonathan, and a host of friends around the world. Fred was the conductor of the highly acclaimed choir at the First Presbyterian Church of Hollywood, California for the past 17 years.

Fred founded the print division for Word, Inc., and later built his own publishing empire, including Fred Bock Music Co., Gentry Publications, The Raymond A. Hoffman Co., and the H.T. FitzSimons Co. He had over 400 publications in print.

A memorial fund in Fred's name has been established to benefit The Center for Worship and the Arts at Fuller Theological Seminary. Donations may be made to: The Fred Bock Fund, c/o The Fuller Foundation, 135 N. Los Robles Ave., Pasadena, CA 91103. (by Frank Breedon and Allan Petker)

First Evangelical Presbyterian Church

Renton, WA

presents the third annual

RE*JOY*SING

A Choral Workshop and

Reading Session

featuring

WESTON NOBLE

Saturday, October 31,

1998

Contact: Anthony Giles, Director of Music Ministries, 19800 108th Ave. SE, Renton, WA 98055 for registration information.



Why Community Choir Singers Sing

Continued from page 15

accepts quite high costs in knowledge, skill, time commitment, and persistence contrasted with those activities regarded as play. For me that means investing in really good hiking boots. For your singer, that might mean paying hefty dues and scheduling nothing else on choir night.

Two other classes of music participants can be called "recreationists" and "dabblers." For them, music is play, not serious leisure. We each

With respect to music, there are three classes of people in any large segment of our society: music participants, music audiences, and people who perceive neither musical activity to hold personal benefits. Of the music participants, there are six types; professionals, apprentices, amateurs, hobbyists, recreationists, and dabblers. They are placed in types by the content of the cost-benefit relationships. Profession-

Hobbyists are serious about developing music related skills and knowledge. Recreationists see music participation as a form of self-entertainment. Dabblers are curious enough about music activities to get involved as participants, at least for a while. Music functions as play in both recreationists and dabblers. Amateurs and apprentices see music participation as work. All are participant type people.

"Common language usage endows the term "professional" with the implication that the professional is the most skilled participant type. It's time we abandoned this pairing. Surely any type of participant may have high quality skill."

make sure that the play activities in our lives, whatever these activities may be, exact lower personal costs in knowledge, skill, time, and persistence than the activities' personal benefits. Another way of saying this is that the outlook of recreationists and dabblers is one of expected benefits. They look for entertainment. When a participant classifies an activity as play, the participant will only permit the costs to exceed the benefits for a short time before he or she will change activities. Had any singers like that? Did anyone ever say to you that she wasn't continuing in choir because "it's not much fun anymore." On the other hand, for amateur and apprentice participants (those who see music as serious leisure or potential work), ceasing musical activity is not easily done. Dropping out exacts a relatively high emotional cost. Has a singer ever said he debated turning down a job offer because there wouldn't be a community choir in the next location?

I'll now use Gates' own words to summarize this discussion of music participants and the categories in which they fit. Again, place the names of people you know and work with into the descriptions:

als and apprentices will sustain costs over benefits so long as it is economically feasible. Amateurs and hobbyists will sustain economic costs over psychological benefits for long periods of time. Recreationists and dabblers will sustain costs over benefits as long as music activity is entertaining or provides a source of curiosity. The professionals, apprentices, and amateurs are sustained and reinforced as part of the P-A-P system, and the rest are motivated idiosyncratically.

So what do we gain...

So what are we to gain from this theorizing? At the very least, we can lower our own personal stress levels if we are aware that we probably have all six types of participants in our choirs. But more importantly, we can probably do a better job of keeping more singers engaged and interested if we design and plan for them rather than for ourselves (back to the IQ stencil of measurement.) We'd really like to keep all talented singers, and we can improve retention if, in major aspects of our programs, we systematically reinforce the values of at least five types of music participants (it's probably safe to assume that dabblers won't stick around anyway). Choirs that are run only on the P-A-P system will typically reward only the first two

(continued on page 18)

Gates' Typology of Music Participants in Societies		
	View music as:	Are reinforced:
Professionals	work	in a social system made up of music professionals, amateurs, and publics
Apprentices		
Amateurs	serious leisure	idiosyncratically; not reinforced primarily by a sociomusical system
Hobbyists		
Recreationists	play	
Dabblers		



Community Choirs

(continued from page 17)

categories. If a talented hobbyist or recreationist stays in a well integrated P-A-P system program, it will be for rewards other than those planned by the program's director!

Gates again:

Participants in P-A-P music programs who cannot be classified as amateurs or apprentices by reason of the way they perceive music to function in their own life contexts cannot be expected to find the reinforcement that will lead them to agree that the music participation benefits in that program exceed the costs. Status attainment, a basic social need, has a clear structure for the amateurs and apprentices in P-A-P music programs; however, hobbyists and recreationists who remain in such programs find it more rewarding to attain status in other ways than seeking reinforcement from these programs' value systems. Quite probably, socially motivated music hobbyists and recreationists who remain involved in music programs as participants become the programs' managers and workers, librarians, equipment movers, secretaries, even political leaders. Equally, they may be the programs' leading clowns and miscreants.

Well, that last suggestion explains my husband's presence in the tenor section of my community choir!

I believe that if we truly know the singers in our community choirs and value their contributions and the motivations for making them, we can't help making better music. And that's what it's all about.

Dr. Solveig Holmquist is Director of Choral Activities at Western Oregon University in Monmouth. She is founder and artistic director of Festival Chorale Oregon, a civic choir in its 19th season.

Thanks, Jerry Weseley Harris, for your work as NW-Notes Editor

Connie Branton, NW-ACDA President

For the past ten years, Jerry Weseley Harris has ably manned the helm of *NW-Notes*. His dedication has expanded the letter from a few sheets of paper stapled together into a first class magazine which kept us informed and inspired.

I first saw Jerry in the early 80's at a workshop in Portland where he conducted his high school girls and talked about women's music. I was really impressed. Then I found a lot of music that he had arranged already in our music library. I was impressed again! Since those early days Jerry and I have attended many of the same sessions at conventions and workshops. Of all my contact with Jerry, the one I will never forget is when he said some very nice things after my own girls chorus performed at their first MENC convention in Seattle. He was so gracious and complimentary. I knew that he had the expertise to criticize honestly. To this day, I thank him for "making my day."

Jerry has been a decisive force in the ACDA organization for many, many years. We enjoy a strong presence in the Northwest because of the leadership of Jerry and many others who were instrumental in building the choral director's support network. We thank you so much, Jerry, for all you have done for all of us, especially for ten years of dedicated service as our newsletter editor.

Our new editor for *NW-Notes* is Howard Meharg, immediate past-president of Washington's ACDA. He has served as the editor of the WA-ACDA newsletter, UNISON, and has expanded that newsletter to be one of the best in the nation.

MCDA Brings Voice Care Specialist to Montana

by Marco Ferro, President - Montana ACDA

Welcome back from what I hope was a long and rejuvenating summer.

The MCDA convention October 15-16 at Hellgate H. S. in Missoula will feature Dr. Axel Theimer in three sessions on the healthy use of the voice in choral rehearsals. Dr. Theimer is an internationally recognized specialist in the field of vocal health. Those of you who have worked with him as part of the VoiceCare Network summer workshops know how valuable his ideas are to teaching good vocal health to students.

Among his many credits, Dr. Theimer is also a clinician, adjudicator, guest conductor, and vocal soloist in the United States and in Europe. He was once a member of the Vienna Boy Choir. His three sessions at the convention promise a *voice friendly* approach to daily rehearsals. They are:

VoiceCare I - *Your Choir/Your Mirror*

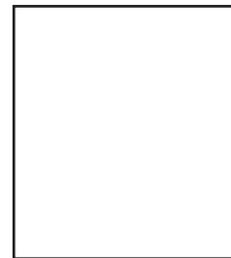
VoiceCare II - *The Choir Director/Teacher,*

Task Master, or Senior Learner

VoiceCare III - *The Rehearsal as a Voice Lesson*

Dr. Gary Funk from the University of Montana will lead a session called *Commitment to the Choral Ensemble*. More and more we are finding it difficult to get students to commit the amount of time and energy it takes to make our choirs perform to the level of excellence that we desire. Reasons, questions, solutions. With Dr. Funk's help we should have a great discussion.

(continued on page 19)



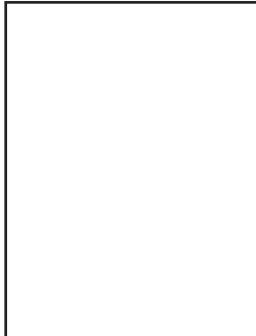
Marco Ferro



Blessed by Jess and...

by Suzie Schatz-Benson, Wyoming ACDA President

I am a bit sad these days! Oh, don't pity me, nothing bad has happened. It's just that now that school has started up again, I realize how much I miss "Jess." He graduated last May. So why was Jess so special? Because I think Jess was (is) a musical genius. I know I may never again in my lifetime work with a student like him, and that makes me sad. I cannot explain the total awe and delight I often felt when he would display his many abilities. I certainly wasn't worthy to be his teacher, but I'm certainly glad I got to go along for the ride!



Suzie Schatz-Benson

First, Jess had perfect pitch. (Good riddance pitch pipe!) "Jess, give a C!" or "Jess, identify this chord for us!" He could also sing the fastest sixteenth note runs with perfect clarity I've ever heard anyone do with no real vocal training.

Second, Jess played the best string bass I'd ever heard. Didn't need any music either. (And always perfectly in tune.) He didn't even need the string to play his bass. At our Christmas concert he played the whole conga drum part of an African Processional by slapping his string bass. (The congas were at the repair shop.) I thought it was incredible.

Jess wrote a piece of music for his final theory assignment that was way over my head. Jess used a friend's rather complicated text and wrote out a whole entire contemporary composition never once playing any of it on an instrument. It had a full piano score, and three-part vocal score. He analyzed every single chord at my request, and I was completely worn out after I tried to analyze the first two lines. When our accompanist finally played it for the first time for him to actually hear, he immediately knew when she had left out one note of a chord in measure 16. I don't think he ever had to change a single note from his original manuscript.

Jess sees pitches and chords in color. Before he left for college, I asked him to write down how he sees music. He listed every major and minor chord. Here are a few samples in his own words:

- C - black with shades of red tainted across it (soft blood).
- C# - a grey computer haze with tiny black dots and a touch of lavender.
- D - the brightest and sunniest blue sky with lots of white clouds.
- F# - purple haze (not Jimi Hendrix) with black shadows (bright).
- A - yellow with orange miscellaneous spots (the old-fashioned vanilla ice cream look).

I'm pretty sure I never really taught Jess anything about music that wasn't already in his head. I think he taught me in many ways. So where did I fit in his life? I guess that is a question only he can answer.

Now to the point of the story. So often we hear about how a teacher can affect a student for the rest of his or her life. Cannot a student have the same effect on a teacher? I have been blessed to have Jess in my life for a short time. But come to think of it, in other ways I have also been blessed to have Shanna, Doug, Dave, Jeff, J.C., Eugene, Mary, Jennifer, Kevin, Devin, Elizabeth, etc.you know what I mean!

Hope you all have a great school year with lots of wonderful blessings!

Note: Jess was identified early in his school days as being learning disabled and was a part of the Special Education Department throughout his public school life. He is now a student at the University of Wyoming, playing string bass in one of their top orchestras.

Montana Plans

(continued from page 18)

Dean Peterson, your president-elect, is putting together another fine reading session for us. This will be the very first session of the convention. This is a change from previous years which will allow more time to order featured music. Register early. Pre-Register! You must have a registration badge to gain entry to the session. It must have a MCDA sticker on it in order for you to keep the reading session music. Please get there early. The packets go very quickly.

MCDA members, please come to the annual business luncheon Friday of the convention. We need your input in order to make the organization more successful. We also need to elect new officers. If anyone is interested in an MCDA office, for themselves or to nominate someone else, please let me or one of the other officers know prior to the executive board meeting on Thursday. The board will nominate a slate of candidates at that time.

See you in Missoula. Invite a friend to join MCDA.

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Northwest Notes



The official newsletter of the NW-ACDA is published three times a year, October, February, and May. Comments or suggestions, contact: Howard Meharg, Editor
2702 Field St.
Longview, WA 98632
(360) 636-4889
hkmeahrg@teleport.com



Brunson urges "energizing"

by Twyla Brunson, President, Washington ACDA



Twyla Brunson

As we jump into the new year with our choirs, let's not forget that there are still many opportunities to attend workshops and meet with our colleagues.

We need these events as much now as during the summer, for growth can take place all year long. It helps keep us "fresh" and energizes our rehearsals.

As I looked over the WMEA newsletter, POCO VOICE, I was struck by the number of workshops, festivals, etc., which were available in Washington through October alone! Sometimes we forget that a festival for which we prepare students can also offer much to directors. Observing a clinician at

work with our students offers a great chance for the director to pick up good tips on conducting or rehearsal techniques.

The University of Puget Sound holds a Fall Choral Festival, October 5-7, WWU hosts its *Fine and Performing Arts Conference*, October 8-9, Shoreline Community College has an Honor Choir on October 16 and 17, the WSU Choral Festival is held on October 24, Central Washington University hosts a choral festival October 29-30, and a worship workshop is being held in Renton on October 31, to name a few.

We need not take students to a festival or workshop to benefit from it. I can often learn more when I'm not concerned about "how my singers are doing (or behaving)." This gives me an opportunity to immerse myself in what is

New Century Music Ad

happening musically and I come away inspired.

I hope each of you will give yourself the "gift" of attending a workshop this season to "recharge" those batteries again. I think that is what keeps us enthusiastic and loving our craft. And if you love your craft, that love of choral music will pass to your singers. I wish you a musically exciting season.

NW-ACDA Repertoire and Standards Chairpersons

Boychoir Bill Keenan 230 Crowfoot Rd. Lebanon, OR 97355 9541) 258-2435	Womens Chorus Chris Bumgarner 76 Ridge View Circle Polson, MT 59860
Childrens Choirs Roberta Jackson 15749 NW Clubhse Dr. Portland, OR 97229 (503) 645-7220	Jazz/Show Choirs Linda Schmidt 2702 Holden Ln Boise, ID 83706 (208) 345-2319
Jr. High Choirs Barbara Miller 1488 Northern Hts. Lp. Keizer, OR 97303 (503) 463-1787	Music and Worship Scott Dean 1717 Bellevue Way NE Bellevue, WA 98004 (425) 827-3448
High School Jon Baker 4235 SE Concord Milwaukee, OR 97267 (503) 654-3790	Multicultural Ted Totorica 6721 Fernwood Boise, ID 83709 (208) 377-1019
Mens Chorus Stuart Hunt 18915 96th Ave. NW Stanwood, WA 98292 (360) 652-4942	Community Choruses Solveig Holmquist 995 Morningside Dr. SE Salem, OR 97302 (503) 363-5884
Junior College Clyde Luke 334 Harvard Rexburg, ID 83440 (208) 356-5563	Honor Choir Chair Bill Mayclin 520 NW 3rd Pendleton, OR 97801 (541) 276-4540
College/University Geoffrey Boers, UW Box 353450 Seattle, WA 98195 (206)543-9212	Women Honor Choir Sarah Hilden 915 Princeton St. Fircrest, WA 98466 (253) 566-1721
Student Activities Lori Wiest 323 NW Parr Dr. Pullman, WA 99163 (509) 334-6127	Men Honor Choir Dan Jackson 907 Gehr Wenatchee, WA 98801 (509) 622-2102



Pepper ad - full page.



Oregon Offers Adjudication Certification

by Doree Jarboe, President, Oregon ACDA

Hello! I have to admit it's kind of nice to be back in the whirl of the musical and academic year. Oregon ACDA hopes your summer was refreshing and that you were able to give yourself and your families some much needed attention.

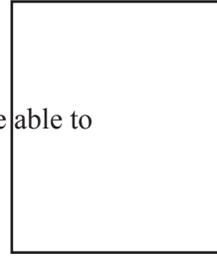
I've been extremely fortunate to have an enthusiastic and hard-working board. Members represent all phases of the choral art and we've had some eager and thoughtful discussions regarding choral issues in our state.

One of our newest innovations is to present adjudicator certifying workshops. These are available to members of ACDA in bordering states and in eastern Oregon, too. You'll find information on page 10 about the next workshop to be held in LaGrande on November 14, in an article by Jim Angaran, our workshop leader. An application form can be found on that page, also.

Our wonderful summer workshop featured guest clinician Dr. Larry Kaptein from the University of Colorado at Boulder. His special expertise in multicultural programming and vocal production, his many videos and handouts, were a source of excellent information and were well received.

Next year, August 12-14, 1999, we will have Andre' Thomas as our clinician. We are very excited about this, so plan now to trek to Portland (it's really sunny in August!) for this event.

We in Oregon wish you a great year with large choirs, small classes, supporting administrators, loving parents, and huge budgets! Well, we can dream, can't we!!



Doree Jarboe

Oregon State University

OREGON ACDA EVENTS

North Coast Com. Choir Festival

Saturday, October 24, 1998
Cannon Beach Community Church
Cannon Beach, OR
Evening performance open to public
Contact: Lani Johnson
(503) 738-9746
lanjohns@orednet.org

Adjudicator Certifying Workshop
Saturday, Nov. 14, 1998
Eastern Oregon State College
LaGrande, Oregon
Contact: Jim Angaran
(541) 753-1145

Sacred Choral Workshop

Friday & Saturday,
January 8-9, 1999
Warner Pacific College
Contact: Matt Strauser
(541) 745-7679
Dr. Tom Miller
(503) 788-7473

ACDA State Ensemble Festival

Saturday, April 10, 1999
Linn-Benton Community College
Albany, OR
Contact: Hal Eastburn
(541) 917-4550
eastbuh@gw.lbcc.cc.or.us

Collegiate Choral Festival

Friday, April 16, 1999
Willamette University
Salem, OR
Contact: Wallace Long
(503) 370-6320
wlongjr@willamette.edu

ACDA Summer Workshop

Thursday-Saturday
August 12-14, 1999
Guest Clinician: Dr. Andre' Thomas
University of Portland,
Portland, OR
Contact: Doree Jarboe
(503) 916-5160 Ext. 468



Sacred Music Recommendations

Scott Dean, NW-ACDA R&S Chair for Music and Worship plans to provide a regular column with suggestions for sacred music selections. Watch for Scott's suggestions in future editions



Scott Dean

Fall

Let All the World - K. Lee Scott Hinshaw, HMC-1365, SATB organ, \$1.50

I like to start the choir season with strong, rhythmic anthems, whose texts encourage praise and singing. Scott's setting begins with a prologue using Ps. 67.3-5 before moving to the George Herbert text in a soaring 6/8. A powerful and exciting piece. Also see Ralph Vaughan Williams classic setting (Presser, Thorpe #392-03023 with the composer's piano accompaniment) or reasonably arranged by Dale Wood (Sacred Music Press #S-240).

Simple Gifts - arr. Mauldin

Kjos 6260, SATB, piano.

I have found very few settings of this popular Shaker Song to be successful. The simplicity and brevity of this setting, however, fits the nature of the tune and the text. The tune is set over simple, descending ostinato vocal lines and a busy piano ostinato accompaniment. Limited singing for the basses makes this a practical choice for choirs lacking in that department. Simple, short, sweet.

European Sacred Music - Oxford (ISBN 0-19-343695-7)

This is not a new publication but I am including the collection in this review because Oxford is now releasing some of the 54 selections separately, e.g. Franck's *Panis angelicus* and Schubert's *Ps. 23*. Too often we overlook the classics in search of novelty. This is an outstanding resource that will enable the church musician to present many standards with new insight and authority. John Rutter has spent countless hours researching the original sources and preparing critical, yet practical editions of the classics of our European sacred tradition. Rutter provides detailed notes on editorial procedures and sources, in addition to brief historical background for each of the 54 selections. Every church musician should have a copy.

Lord, Keep Us Steadfast In Your Word - arr. J. Ylvisaker
Kjos 8864, SATB keyboard, opt. percussion, bass inst.

As Monty Python would say, "now for something completely different." Two strong Lutheran reformation tunes are paired (*Mighty Fortress/Lord Keep Us Steadfast*) in a quasi conga, folk style. Perhaps it is this incongruous and unexpected melding of centuries and styles that attracts me to this simple and unique setting.

The Battle of Jericho - arr. Dickau
Pavane P1112, SAB, piano

A "light-jazz" arrangement which fits an SAB choir like a glove. Fun to sing and easy to teach (a good pianist is needed).

Jesus Loves Me - arr. Hassell
Gladson #11-10790, SATB, piano, saxophone.

Spirit, Spirit of Gentleness - arr. Hassell, Augsburg Fortress #11-10850, SATB, piano, saxophone.

Quality sacred music in jazz and gospel

styles are few and far between, so two recent publication by Michael Hasell through Augsburg Fortress will be appreciated by those searching for such works. The children's bible song receives the jazz treatment while the folk-hymn tune *Spirit* is convincingly transformed in this Gospel setting. Both pieces require a good sax

Thanksgiving

Now Thank We All Our God - arr. Hopson, Alfred #11506, SATB or unison,

A hymn concertato based on *Nun Danket Alle Gott* (Cruger) in typical Hal Hopson style with optional congregational refrain, optional trumpet and handbells (2 octaves). Optional unison voicing enables the smallest of adult choirs or a moderate sized childrens choir to present this festive setting.

Thanks be to God (from *Elijah*) - Mendelssohn, G. Schirmer 3742, SATB, keyboard, \$1.25

A Thanksgiving classic with colorful word painting of God sending waters over the thirsty land.

Sheet Music Service of
Portland Ad



A University Choral Conductor's Dilemma

by Scott Anderson, President, Idaho ACDA

The phone rings and I drop my scores while telling an undergraduate advisee to "wait a second!" The woman on the line asks if I can recommend a voice teacher for her son. Wincing, I say that our staff is not able to teach anyone but majors and minors in voice - but I suggest a few community music teachers as an alternative. My department chairman stops by to say that he's not sure about my travel request for the divisional convention, "there may not be any funding this year!" The undergraduate student clears her throat and I utter three words just as the choir librarian pokes her head into the office. She announces that "there are only 50 copies of a certain piece, and we need 100, and the retreat is THIS weekend!" I tell the two students to wait until after my conducting class (which starts in four minutes) ---NO!---there's Chamber Choir rehearsal, so-and-so's lesson, faculty meeting, recital hour, evening chorale. I look somewhat confused and ask, "can we meet at 7:00 a.m. tomorrow?"

The above scenario is very close to what many community college and four-year college/university choral directors experience on a daily basis. A "recliner-rocker, smoking jacket, two-hour-day nirvana" is NOT the reality of most college teaching positions. As a university choral conductor, I often lament the seeming lack of flexibility in my schedule. There is little or no time to visit public schools around town, let alone those around the state. I must seem completely uninterested in anything beyond the walls of my own institution.

Nothing could be further from the truth! Just as teachers in the public schools, college music faculty are fighting overcrowded classrooms, inadequate budgets and salaries, and teaching loads far over contract. The sheer number of hours required to run even a "basic" program can be overwhelming. Big and small things seem to go undone due to lack of time.

In my opinion, one of the greatest roles possible for those of us working at colleges and universities can be to serve as resources and "sounding boards" for other music educators. Text translations, literature selections, choral techniques, warm-up exercises, etc., are all subjects which most college conductors would be thrilled to discuss with their colleagues in the public schools. Many of us would be quite flattered to be consulted about ANY topic, at ANY time. It is often a delight for me to find a phone message, an e-mail or a note in my box from a choral music educator asking me to call. While it may take a few days, I WILL respond, and I look forward to such opportunities. I may not be able to schedule my choral ensemble to visit a public school, but I AM willing and able to help in other ways.

The opportunity to stay "in touch" and "current" with public school music education is an enormous incentive for many college choral directors to maintain communication with public school music teachers. Discussion about music (or anything else) runs two ways - "we" gain as much as "you" from such cooperation. Let's keep in touch...just remember that those of us at the university may need a call once in a while too!

Some Idaho calendar items

October 23 and 24	Idaho State University Choral Invitational Weston Noble, guest conductor Pocatello Contact: Scott Anderson (208) 236-2699
November 14 val	Idaho ACDA Men's and Women's Choral Festival Boise Contact: Jerry Schroeder (208) 426-3299

Sacred Literature Review (continued from page 23)

The Promise of Living - Aaron

Copland, Boosey & Hawkes
OCTB5020, SATBB, piano,
four hands

My mind and heart desires distinctive American literature for this distinctive American celebration. This "Thanksgiving Song" from *The Tender Land* is a rhapsodic and grand classic. Requires a choir of strong voices with above average musicianship (and a nice budget to cover the \$3.25 price for the 20 page octavo). Well worth the time (and money).

Historical carol arrangements.

While on extended study leave in Europe last year I had the great fortune to meet music historian and editor Clifford Bartlett (Associate Editor of *Oxford Book of Carols*, among many other publications). Bartlett owns *King's Music*, a tiny organization he operates with his wife in his residence in Huntingdon, near Cambridge, England. You will find his name and publications associated with the Parrot "Carol Albums" and other recordings of early music. *King's Music* offers an edition of Franz Gruber's original orchestrations of *Stille Nacht*, the Thomas Greatorex 1797 arrangement which made *Adeste Fideles* popular, and a terrific little setting of *While Shepherds Watched* by John Foster (c. 1820). (All of these works are for chorus with small orchestra). Also available are items such as the performance material for the music on the Gabrieli Consort "Praetorius Christmas Mass" CD. If you contact Mr. Bartlett (cbkings@ibm.net), please understand his operation is very small, expect to pay for a catalogue, pre-pay orders, and remember that his specialty is early music, a small portion of which is choral.

Lyric English carols.

Check out recent carols by Bob Chilcott, *Mid-Winter; the Child, and Christmastide*. Andrew Carter's *A maiden most gentle* and his arrangement of *Stille Nacht* are also wonderful.

Reviews sought...

Recommendations of successful anthems for the small choir are being sought for future NW-Notes. Send brief review (50 words) with publication information and a copy of the music to: Scott Dean, c/o First Pres Church of Bellevue, 1717 Bellevue Way NE, Bellevue, WA 98004 or e-mail: sdean@fpcbellevue.org



What Price Existence for Public School Music Education?

by Ginny Packer, President, Alaska ACDA

As a twenty-six year music teaching veteran and student of music for the past 40-odd years, I would have to be completely blind, dumb, and deaf to not know that things today are "different." The changes in the bigger world that effect my music world are legion and yet, as I look at music programs around me and my own high school program, it often appears that we are trying to maintain what has been for 40 years. I see many of us trying to come to grips with block scheduling, kids from broken homes, lack of belief in the importance of the arts by administrators and lack of community support for schools - period. Moreover, we deal daily with kids who have shortened attention spans, an ever-increasing need for instant gratification, a wider menu of activities from which to choose and an increasing image that students of music are "nerds." In a new study from the Education Commission of the States, fully 90% of high school students take no music.* At the other end of the grade spectrum, one of the first programs on the chopping block in districts under budgetary strains is often elementary music. At our teachers' in-service this fall, all of my district's teachers listened to a national speaker who believes that music should exist in the schools only as linkage with other disciplines, not as a discipline in and of itself. His belief is that elementary classroom teachers should instruct the music in their classroom and that the music specialists should not exist. Not surprisingly, my superintendent believes the very same.

And here I sit with a 26 year investment in music education. Do I feel undervalued? You bet. Do I feel frustration over the multitude of frontal attacks on that which I hold most dear? Of course. And, along with many of you, I try to figure out what to do about it. Meanwhile, I also serve on my state MENC board, sit on committees to upgrade and update our All-State requirements, network with teachers from our northwest region, attend summer improvement workshops and dutifully continue to hone my craft, to ferret out and find the latest and best music available for my students. Sometimes it seems just too much to ask for me to figure out what I personally can do as change sweeps over me, my school, my students and the shaping of our musical life. I really just want to bury my head in the music and carry on as if the dust storm of contemporary life and its concomitant changes will not reach me. Perhaps if I just shut the door to my room and just focus on what is under my immediate control...well, you and I both know that just as dust storms silt in under the windows and doors, so does the broader reach of change and the requirement that I must not keep my head in the music, but go out and do battle on the many fronts that confront me.

What can I personally do in this new paradigm?

As I struggle with what these larger issues mean and how they impact me, I find I need to figure out what part I can play and what decisions I can make, both inside and outside the classroom, that would both clarify and aid in fortifying the continuance of music education. What can I personally do to help shape the future of music instruction, to create out of the old traditional fabric that which would be accepted and valued by my students, their parents and my school staff? The following is what I feel I can do.

1. I need to set aside Wednesday after school to attend building management meetings. Yes, there are students I need to see after school, tapes I need to make for honor choirs, and music I need to pull from the files, but I also need to be at that weekly meeting. I need to keep abreast of the latest plans for

overall scheduling of the school. While I am there, I need to keep in mind "win-win" possibilities for everyone's program, and I need to convince my fellow teachers and administrators to do the same. I need to support other teachers' programs and realize that I must consider the whole child, not just the musical portion of that child. I need to be proactive in my approach to how music is viewed in my school.

2. I need to continually advocate for the arts and set aside time in my schedule to set up activities that allow me to do so. I will write a music quarterly newsletter this year to parents, administration and students, so everyone knows who we are and what we are doing. I need to go before the school board sometime during the year to advocate. I need to work with my fellow music teachers in the district to plan such a presentation and plan how best to go about it. I need to keep in mind the statistic that 80% of American households have no school-aged children, that 25% of the voting electorate is over age 55 and increasingly unwilling to support a public education system they view as failing, and that 33% of U. S. households are single income wage earners with no children and little interest in paying for schools.* No wonder school support is eroding!

3. I need to keep abreast of the latest technology available and use it in my instruction. I need to set aside time to review new programs, music software and multimedia information. Using Band-in-A-Box, for example, is an excellent asset to use with a jazz ensemble. This is one way to link into the future and the new possibilities of music instruction.

4. I need to keep looking for and exploring possibilities for integration. Two years ago while teaching a symphonic band of 80, we played Frances MacBeth's *Of Sailors and Whales*, inviting all English teachers and their classes to a performance. The teachers were interested in this
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What Price Existence?

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linkage. Since inter-disciplinary teaching will be one of the focal changes in the new evolving educational system, I plan to work with English teachers this year once again, more closely, using professional performances of "West Side Story" and a performance by the St. Petersburg Ice Ballet to study the theme of star-crossed lovers. My concert choir of 48, soprano choir of 44, and vocal jazz ensemble of 20 will attend these performances under a special program; the two concert groups will sing music linking this theme with these performances while my jazz ensemble will be taught choreography to fit "West Side Story." Most will be studying Shakespeare in their English classes at the same time. In this manner I can learn to be a resource person, not only a music specialist, and to be a teacher who can team with others.

5. My students need to feel at home in my music room, and my groups need to plan social events together, as well as rehearsals. My music room needs to be a place where students feel important and valued, and we need to do both written exercises and games that allow for us to get to know each other better. As the teacher, I need to foster an atmosphere in which everyone cares about everyone else. Music rehearsals must always keep this acceptance in mind and be interrupted to put these needs first when necessary. Last year each group selected a member of their music group to be a "Social Enhancer" as part of their Choral Council, to make sure we did things together both in and outside of class. It worked well, and I'll continue it.

6. I need to try to understand the pressures and possibilities that exist for today's student. I need to use music of interest to them to bridge to music that I find acceptable and musically of value. I can use, for example, Andrew Lloyd Webber's "Castle on a Cloud" for my entry level girls chorus to eventually have them

accept Kodaly's "Hungarian Dancing Song." At the same time, I need to make available a choir for those students who have had training and are ready to sing challenging and musically wonderful music. It is my job to figure out how to structure my music ensembles so they make sense of where students are in their musical lives. I do not need to accept those students who are looking for "a slacker class" as part of the same choir with students who enjoy challenging music from different countries and different periods of time.

7. I need to explore the possibility of including non-traditional music classes like a steel drum band. As I did buy a set of steel drums with a community member last year, I will use them as a means to involve students who are aural in their approach to music or perhaps do not include music making in their life at all. Likewise, if I did teach guitar, I would need to figure out how to teach kids who approach guitar aurally and perhaps read Tab instead of traditional music notation. As music teachers we need to reach out into that 90% of the student body that takes no music, rather than recycling only that 10% into all the music classes available.

8. In order to hang on to students in music classes, I need to figure out how to structure the daily rehearsals with the right balance of assessment, sequential learning and practicing the skill of singing or playing. With the rightful call for all of us to align our curriculum with the National Standards, we need to teach as if we are a tightrope act, getting just right the ingredients of learning about music and making music. Students already overloaded with academic requirements will not want to select our traditional classes of choir and band in their schedules unless we stand firm about music being "a different way of knowing." How does a music teacher require practice, run a rigorous music program and yet have students select music as their elective? How can a middle school music teacher answer questions about why

(continued on page 27)

National Voice

(continued from page)



Folksongs, sea chanties, pop songs, religious songs, songs of particular regions and peoples, all can be collected and learned as a documentation of our collective history. The collective history that has already occurred must be the foundation upon which our appreciation for what is new is built, the tree upon which the ornaments of music of other times and cultures are hung. Once this repertoire is learned, then we can add to the repertoire as the new wave of multi-culturalism becomes established in our culture, and as our culture continues to evolve.

Once we as choral directors learn this repertoire, then we can become committed to passing it on to our choirs. Yes, our singers will resist; yes, singing this music will seem unnecessary or unrewarding... as has been said, we have lost the context with which to appreciate this music. However, a new, immediate context for this music will be developed as they have experiences together. As they sit together on the bus on tour, as they join together in a festival choir, as they bump into one another at contests they can SING TOGETHER. The fact that they are singing a corny old song can be washed away with a modern emotional context as they experience collective singing. These emotions and experiences will stay with them their entire life. Perhaps then, in tandem with a deeper understanding of the historical and broader cultural meaning of these songs gained through lessons learned in our rehearsals, they can be motivated to pass these songs along to their own children, replete with the emotion of their own life experience and the precious understanding of their heritage. (Who of us parents don't need additions to our bedtime repertoires?)

Becoming curators and advocates

How can we do this? If we are to become dedicated to being the curators of our bygone history and advocates of its

development and continuance, we can begin this process by committing to sing together at every ACDA function. International choral festivals have a tradition of singing, and many of our own conventions include some sort of group singing. To take this process one step further, an anthology could be developed that could become standard at every

(continued on page 27)



National Voice

(continued from page)

convention. If we sing this same repertoire enough together, after time it will "stick" and become a part of our internal choral culture. We will be able to sing together at informal events, or at auditions for new convention sites.

This anthology would be comprised of stock, hymn type, arrangements of tunes from all corners of our 300 plus years as an American society, and perhaps a few more fanciful arrangements that are held beloved by our ACDA culture. Perhaps once developed, then we can encourage public and private school directors, community choruses and even church choirs to spend a portion of the year's curriculum devoted to learning songs of the National Voice.

Other ideas might be to encourage solo-ensemble contests, festival choruses and the like to budget time to sing together, or at least encourage our students to sing publicly to see if perfect strangers from other schools will join them. Students at All-State choruses often want to break into song and will frequently try to sing a current hit together while waiting for a

rehearsal to begin. If most of them knew a harmonized version of *Swanee River*, even though they might have groused while learning it, but they would never forget singing it spontaneously with 400 others.

Singing in this manner breaks us out of our CD mentality, that all our singing must be "good enough." Congregations sing reticently, people don't audition for choir because they "can't sing." We are so used to the CD's edited perfection, we realize our frail body cannot compete with that. But CD's are not necessarily a picture of reality, rather, through the miracle of the studio they approach a kind of ideal. But collective singing allows us to focus on our inner emotional perfection that CD's cannot imitate. We can become less concerned of how we are perceived, and more excited about what we can share.

The Canadian government has long encouraged this kind of attitude within public school singing in Canada. We have wonderful additions to the repertoire as a result; *Song for the Mira; Boot, Jack, Jaw, Harp; Si Javais de bateau*, to name but a few. Perhaps a renewed effort to find our own voice could result in the same rich choral repertoire of our own.

Liturgical worship is based on this premise, that, no matter where I might be this given Sunday, a person can feel at home in an unfamiliar place as the liturgical voice will be exactly what they know. Our children feel more secure when travelling to a strange place when they see a McDonald's. As our world and culture becomes more complex, our souls yearn for home and roots. Our National Voice is a glimpse into the voice of our parents and their parents. As we sing we can experience not only the modern context we bring to the singing, but the emotions of those who originally sang and taught the songs to their children. We too have an encoded history. It is up to us as curators to make this history current, and as advocates to make this history come alive.

Singing together, unrehearsed and unrefined is indefensibly intimate, at times warm, electrifying, melancholy, but always as Kodaly and Maslow would say "an X-ray" into our innermost self. If we as a culture can know the immediacy of the expression of soul in song, TV would seem assaulting and trivial, worship could become more of an act rather than a need, and sporting events or rock concerts frosting on the cake rather than our only means of deep collective expression. It is so easy, our voice is always with us, and

we have so much to sing about.

Lest we forget our voice, let us take on the mantle of preserving our Nations Voice and promoting its resurgence. If these thoughts strike a chord, feel free to e-mail at boersg@u.washington.edu. I plan to create a prototypical anthology for the 2000 ACDA Northwest Convention in Seattle. Any feedback, or if you want to participate, I'd love to hear from you.

Peace,
Geoffrey

Existence?

(continued from page 26)

all students but band students get to go through the exploration loop, while as instrumental music students, they must, year after year, continue with the "old idea" of playing their instrument? As I set up my program this fall, I need to work on this delicate balance daily. On the other hand, I need to have administration and parents see that music deserves a place in the core curriculum by having a purposeful and meaningful curriculum.

Well, there you have it. As I look over my "makin' a list and checkin' it twice," I must admit I am tired. Besides all the teaching, all the performances, all the time spent with kids before and after school, I must continually make efforts to justify and convince everyone that what I do has value, just to keep music a possibility in young lives. No, that is not exactly the truth. I know that what I do has value. Many of my students know it has value. I know that the music I have been part of has given life meaning, has lent its joy, has offered intellectual challenge and has united strangers in its gift of group expression of laughter and sadness and, ultimately, of the connectedness of the human spirit. To defend what I do, I will never be too tired!

*References: Kimpton, Jeffrey, "The Value of Music: Whose Values? What Music?," *Voice (Washington Music Educators Association)*, May 1998, pp. 26-27

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