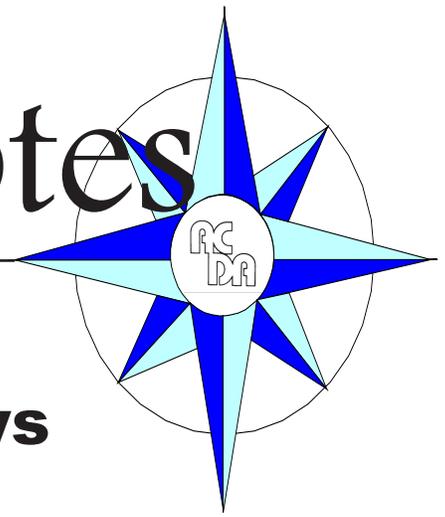


Northwest Notes

Newsletter for the NW Division - The American Choral Directors Association

Volume X, No. 3

Spring - 2002



IN THIS ISSUE

Getting, keeping that college job (4)

Lynn Sjolund receives award of merit (10)

Musicianship and your church choir (9)

Clausen school offers scholarships (17)

Acid Reflux and the singing voice (22)

NW Div. Leadership Listed (2)

R & S Chairs (20)

Reports from:

Alaska (14)

Idaho (18)

Montana (16)

Oregon (19)

Washington (21)

Wyoming (17)

Join ACDA (24)

Advertisers (19)

NW-ACDA News Summary

20-May-2002

Maurice Skones passes away

Dr. Skones, former director of choral music at PLU, before moving to Arizona, died on May 2 at his home in Tucson, Arizona. (page 15)

Karen Fulmer...warm convention memories...while in Hawaii

A well deserved vacation provides setting for some accolades for performing choirs, clinicians, convention planners and committee members as Karen writes a letter to us from Hawaii. (page 3)

Success in higher education: before and after the interview

Newly appointed R & S Chair for Youth and Student Activities, Giselle Wyers, takes on a topic rarely discussed...getting hired and being promoted in that college level job. (page 4)

Your Song

An anonymous contributor to NW Notes, in a beautiful bit of prose, expresses gratitude for the contributions of fellow NW-ACDA members. This article could easily make your day! (page 6)

Diana Leland gives good reason for attending the sixth world symposium on choral music (page 7)

Lynn Sjolund receives NW Divisional Award of Merit at convention, March 9

Lynn Sjolund, of Medford, Oregon, was the recipient of the divisional award in appreciation for a lifetime of excellence in the choral arts. Read of Lynn's reaction. Note that he is still very active as a conductor. (page 10)



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President Fulmer basks in the sun!

Karen writes to us from Hawaii

by Karen Fulmer, NW-ACDA President

Dear Colleagues,

I wish you were here walking beside me right now, listening to the gentle crash of waves on the shore, hearing the warble of songbirds on the breeze and feeling the warmth of the sun's rays on snowwhite skin. This place is a dream come true, far away from the gray rain of the Pacific Northwest. Dreams are those places in our mind where the exceptional becomes ordinary and the grand, simple. Dreams allow us to experience magic and transcend what's common. Such is the thread connecting a Maui beach walk and the experiences I've known as your division president.

The past four years have been filled with wonderful opportunities to meet and network with colleagues across America and to be a voice for the Northwestern Division at the national level. And, like a walk on a tropical beach, this has been a wonderful journey.

As the days lapse since the Northwestern Division ACDA convention last March, I find myself reliving incredible moments from a concert, interest session or conversation. Gone are the nightmares of wondering if the risers would fit at First Baptist Church or visions of Chor Leoni held in the clutches of border officials, unable to cross into the US. The convention was a dream come true for me; the realization of many ideas molded into an in-service offering that challenged the mind, inspired the soul and touched the heart.

For those who attended, I know the convention holds many memories to savor. A few of mine include Chor Leoni's performance filled with artistry, creativity and humor. (Ed. note: see p. 5 for Chor Leoni update) What an incredible group of men under the direction of Diane Loomer who made the difficult seem so easy and fun. "Life long singing" - watching each group at JazzNight. "Proud to be an American" - the awesome Singing Sergeants concert. Premier performances, rotunda sings, our fine northwest choirs, generous exhibitors, great committee and student crew members, the incredible work of our honor choir directors, Sandra Snow, Henry Leck, Charlotte Adams, and Scott Anderson. "Life long learning" - the opportunity to meet Alice Parker and bask in her radiance.

I am so proud of our division, our division leadership, conductors, singers and master teachers. We are willing to take risks, be creative in our thinking, work endlessly and share our talents with others. My heartfelt thanks goes out to everyone who worked to selflessly for the success of the convention, for inspiration, motivation, encouragement and commitment to excellence. We as musicians find it difficult to stay away from one another. On our second full day on Maui, my husband and I discovered a Faure and Ravel concert by the Maui Symphony and Chorus. I was curious -I had to attend. Music is our common language and bond. It has been a tremendous honor to serve as your division president. I wish you each success in your musical endeavors and encourage you to always dream.

Speaking of dreams and paradise, I'm headed back to the beach. Aloha and thanks for all your support in my term as division president.

Karen Fulmer
kpfulmer@aol.com



Karen Fulmer, NW President

Special thanks to all the following for your work well beyond the normal

- Twyla Brunson, Program Chair
- Carrie Rice, Registration Chair
- Paul Schultz, Local site chair
- Michael Sagun, Pam Aalbers, Exhibit Chairs
- Carol Stewart-Smith, Division treasurer
- R & S Chairs, Interest Sessions:**
- Vijah Singh, Jazz Night
- Geoffrey Boers, College sessions
- Roberta Jackson, Darrell James, Music for Young Voices
- Laurie Cappello, Middle School/Junior High Sessions
- John Baker, HS reading session
- Lori Wiest, Giselle Wyers, Youth and student conducting seminar
- Matt Strausser, Music and worship session
- Solveig Holmquist, Community Choir sessions

- Local site workers:**
- Peggy Burrough, Usher coordinator
- Richard Nance, Rotunda sings
- David Heidel, Stage manager
- Mark Kloepper, Linda Hamilton, Julia Kole, Backstage coordinators
- Jonathan Acker, Tacoma Public Schools equipment coordinator
- Steve Gallagher, program production
- Honor Choir Chairs:**
- David Judd, Coordinator
- Robert Dennis, HS Women manager
- Valerie Reich, HS Men manager
- Laurie Cappello, MS/JH manager
- Roberta Jackson, Children's manager
- Newsletter editor and publications:**
- Howard Meharg

Karen Fulmer

Success in Higher Education: Before and After the Interview

by Dr. Giselle Wyers

Ask anyone in academia, and they will tell you that landing a job in “the Ivory Tower” can be tough. The applicant/position ratio is competitive, and an advanced degree from a prestigious institution isn’t a certain guarantee of hirability. And even when you’re hired, a second challenge presents itself—obtaining tenure and promotion. Academics going through the elusive process of getting hired and promoted often find that the information they most need cannot be found by reviewing class notes. Practical wisdom—often a different beast than academic knowledge—is normally communicated in more informal ways, but should not be considered any less valuable or vital.



Giselle Wyers

This fall, as part of a presentation on career development for the College Music Society’s National Conference, I sought out the opinions and advice of those many professors and administrators who have successfully navigated careers in higher education. What follows are my questions and some of the responses I received. It is my hope that by sharing this compendium of helpful anecdotes, students and professors in the first few years of teaching will feel a little closer to achieving their career aspirations.

What do you believe must be learned by music graduate students before they will be successful in landing and keeping a college/university position?

“Make contacts and cultivate them—with professors, other students and admired musicians in the field. Getting a position in the academy is mostly about having someone advocate for you, and keeping you informed of interesting opportunities.”

“Make a ‘perfect’ video and/or audio tape and packet, complete with curriculum vita, letters of recommendation and newspaper clippings.”

“Anticipate the questions that will be asked in an interview. Know what to say if you’re asked why you want the job. Have solid ideas regarding curriculum, goals for your students, and a plan for the future of your area of teaching.”

“As an administrator, I am very concerned about how many new faculty know NOTHING about the non-artistic sides of being a faculty member. It is crucial that candidates understand the workings of the college or university with respect to administrative structure, committees, and tenure process.”

“Remain broad and versatile while developing your skill base. Develop more than one area of expertise.”

“Foster a passion for your field that is infectious. Focusing on the passion is a positive way to balance the anxiety that comes with auditioning and interviewing, and can help you to keep going if the first interview doesn’t result in a job offer.”

What are hiring committees looking for as they peruse hundreds of applica-

tions?

“Reviewers are looking for a good match between the candidate’s strengths and the needs of the department. Personality will matter, as everyone wants a colleague they can relate to.”

“I’m looking for people whose ability and experience matches the job qualifications—and a degree from a prestigious institution never hurts!”

“I think the thing that gets someone the job is the questions they ask us—not the other way around. We want to know that the candidate has knowledge of and interest in our institution.”

What are “red flags” that administrators use to weed out prospective candidates?

“Weak letters of recommendation, or bad word of mouth information about the candidate.”

“Candidates who earned all their degrees from the same school, or who have short stints at many different schools.”

“Almost every administrator I’ve talked to has a horror story about hiring ABD’s (all but dissertation), only to have the person back out of the doctorate after they get hired. Many times the initial weeding out removes from consideration anyone without a completed doctorate.”

Once hired, what are your tips for success in college teaching?

“Make sure that students, faculty, and your department chair are aware of your successes. Communicate a long-range vision for your position. Demonstrate a good work ethic by going the extra mile for the department. Do the job that is advertised, but perform

(continued on page 5)

**Success in Higher****Education** (continued from page 4)

above and beyond what is expected.”

“Avoid gossip and politics; be savvy in building positive work relationships. Young faculty often come in with so much focus they go about their jobs with blinders on. Be sensitive to the needs of others around you—be careful, and try to read the signs of your colleagues with regard to you personally. Work well with and communicate with your director regularly.”

“Look for a mentor, both within your work environment and at other institutions. Just because you’ve completed school doesn’t mean you can’t continue to ask for help and advice!”

“Be smart in figuring out what is important and what isn’t. Find a balance between teaching, creative development, and service in your field. Continue to develop your professional skills so you remain competitive for more desirable positions in the future.”

What advice do you have for young professors seeking to obtain tenure?

“Do work of national and international significance. Put yourself on the map!”

“Ask your chair or dean EXACTLY what you must do to get tenure. Have a meeting with your chair every year to show him/her your tenure folder. Ask everyone in the department how they got tenure. If the department doesn’t have a tenure committee assigned to you, find one or two trusted faculty and use them as mentors.”

“Read your student evaluations carefully and adjust your teaching as needed. Positive student evaluations are crucial, since they are often the only documentation you’ll have of how you teach.”

“Remember that you will have to live

with your colleagues for many years, if you are lucky. Faculty will tend to shun difficult colleagues, in effect isolating them. When the person comes up for tenure, the negative personality will weigh first, followed by how they are doing in the position. So work to build and maintain positive relations in the work environment!”

In closing, it seems that colleges and universities best serve their students when they outline—early on—the non-academic elements involved in succeeding in the field. As musicians, it is tempting to view ourselves as solitary artists who will prevail through scholarship, hard work, and creative endeavor alone. Clearly we must focus on our art—but common wisdom also suggests that we must navigate our career paths with conscious direction, working cooperatively with colleagues and seeking advice from mentors along the way.

Dr. Giselle Wyers is Director of Choral Activities at Boise State University, and newly appointed Regional Chair of Youth and Student Activities for the ACDA’s Northwest Region. She holds a D.M.A. in Conducting from the University of Arizona, where she studied with Dr. Maurice Skones, and a Masters of Music from Westminster Choir College. Dr. Wyers has also served as adjunct professor of music at Lewis & Clark College, Linfield College/Portland campus, and Mount Hood Community College, and is in frequent demand as a clinician throughout the Northwest. Her article “Robert Kyr’s Third Art” was recently published by the American Choral Review (Summer/Fall 2001). Her dedication to exposing audiences to the music of contemporary American composers earned her a Medici Scholar Award in 1999. As a vocalist, Dr. Wyers has recorded CDs with the Oregon Repertory Singers (Fern Hill and Mass for the Earth, Koch International) and Linda Ronstadt (A Merry Little Christmas, Elektra Records).

*NW-ACDA welcomes Giselle as our new R & S Chair for Student Activities.
Gwyers@boisestate.edu*

Chor Leoni wins three firsts in Canadian national competition

Editor’s note: Diane Loomer, who directs the wonderful Canadian men’s group that sang at our NW convention, recently wrote to President Karen Fulmer to tell her of her excitement at Chor Leoni’s accomplishments as described below. Diane has a wonderful sense of humor; hence, the delightful breezy tone of her note to Karen.

Hello Karen,

Hope this won’t be seen too much like blowing our own horn. Just thought I’d share some good news with you (and tell you what good taste you have!)

CBC (Canada’s national radio) runs a National Choral Competition every two years - high profile, high stakes, and not too bad in prizes either! Several entrance categories are possible and many choirs enter. The good news is that Chor Leoni won three firsts! - First in Men’s Choirs, First in Contemporary Category, and won the overall prize for Best Performance of a Canadian Work. Needless to say, we are thrilled - and I do feel that giving us that chance to perform in front of a very discerning, highly musical audience in Tacoma really helped us get that winning “edge” honed. Thanks once again.

Diane

Your Song

(the writer asks to remain anonymous)

It's a little bit funny, this feeling inside, I'm not one of those who can easily hide.

I don't have much money, but boy if I did...

My gift is my song and, this one's for you.

Here we are coming to the end of another year of performances and teaching. Recently I heard Bernie Taupin's words. They made me begin to think about all of us as a family of artists, both in our gifts and in our weaknesses. As we read this in the month of June, most of us are at the end of a long year, most of us are tired, tired of giving, worn out from the endless days, and drained by the many thankless jobs we all endure to create our art. Yet, at this moment I am awestruck at the amount of giving that I have witnessed this year. I have been beneficiary of some of this giving. With some of it, I merely sat by in admiration. Nevertheless, it makes me think of the great lake of art of which we all are a part! We share that strange "feeling inside" that demands to be heard and expressed, and we all give so much in order to give it its voice.

At this moment of fatigue, boredom, frustration, and lack of something new to say, I find great inspiration in taking pause to reflect and enjoy gifts given and to then feed on the energy of the collective beauty which we create together.

Thanks to all those who brought a piece of music to life. Thanks to all those who introduced a new culture to our students. Thanks Marco, and to all those who programmed music to serve a purpose. Thanks Paul, Steve, and all those who selflessly give to students for just this year, knowing you will never enjoy the long-term fruits of your expertise. Thanks to all those who kept teaching even after students

said "I know this song." Thanks to Karen, Twyla and all those who put together formats for us all to come together to fellowship and grow. Thanks Wallace, Lori, and to those who create workshops and places for students and teachers to learn and expand their vision. Thanks to all who hugged a child in need of an intimate bond. Thanks Eric, Stu and to all who "color outside the lines" to free up our thinking of what is possible. Thanks to Dick and Bruce and all those who set the standard for professional excellence. Thanks to George, Henry, Judith and all those that prove that great art is a measure of the heart, not the age of the singer. Thanks to Jason and all those who give music to the elderly and dying. Thanks Don and Kathryn, and to all those who are new in their positions this year, for keeping steadfast to the truth in the face of all the reasons to fail. Thanks to all who prepare choruses for others to conduct and enjoy. Thanks Richard, Donna and all who listen to the muse and give us new beauty to enjoy. Thanks Tom, and all those who create beauty in the face of darkness. Thanks to all of you who lifted up a heart.

Thanks to all of you who programmed a piece of history. Thanks to all of you who premiered new music. Thanks to every singer who made the experience "not about them" but about those we sing about. Thanks to Carl and Kathy and all administrators that both demand excellence yet show that even the process of administration can be "artistic." Thanks to all who uplift worship. Thanks Rene, Anton, Andre, and all whom we admire from afar, and from whom we gain so much. Thanks Diane and all those who define "leader" as "humble servant." Thanks Rich, Dinah, Rod, and all who tirelessly give to countless singers and teachers, with no choir of their own to "fill them up." Thanks Leslie, and all who quietly and anonymously gave support to colleagues. Thanks Robin, Weston, and all those who are eternally childlike in their unabashed

Northwest Notes - Spring 2002
daily joy. Thanks to Rod, Katie, Kelley, and all those who hosted festivals for the first time, for recreating the wheel, and being willing



to share your ideas. Thanks to all the students you said "yes" through their eyes. Thanks Howard, and all those who give written voice to and document our heritage. Thanks Ben, and to all who bring texts to life to touch our souls in need of nourishment. Thanks Bryan, Tom and all who are leaving a position this year, for seeds sewn and for the knowledge that those seeds will bring forth beauty long after you.

Thanks Larry, Bruce, and all those who make their bands "sing." Thanks to all of you who gave a singer something to enjoy for the rest of their life, long after they forget the pieces you were working on. Thanks to all who offered good words to a colleague in need. Thanks to everyone who cried this year, who "sweat bullets," who felt alone, who became fed up, for the measure of your pain is the measure of your passion. Thanks to all who are already planning to find some way to grow this summer. Thanks to all of you who are already thinking about how to make next year the best ever.

...And you can tell everybody, this is your song, it may be quite simple but, now that its done, I hope you don't mind that I put down in words how wonderful life is while you're in the world.

Thank you all. Take a moment to look at the beauty surrounding us in one another. Take a moment to express thanks.

And if, at this moment you are indeed tired of giving, and hanging on until the year is done and summer's promise comes, "this one's for you:"

Lord, make me an instrument... where there is hatred let me sow love, where there is injury—pardon, where there is fear—hope, where there is darkness—light...



Why you should attend the sixth world symposium on choral music

by Diana Leland, past-president, ACDA

As a member of the Board of Directors for the Sixth World Symposium on Choral Music that will convene in Minneapolis, Minnesota (USA) from August 3-10, 2002, I would like to invite and encourage you to register and attend this extraordinary global choral music conference.

For twenty-nine years I have been engaged as a director of choral music at the junior high, middle school, and senior high school levels. I currently serve as a member of the Board of Directors of the International Federation for Choral Music (IFCM) which sponsors the World Symposium every three years. Since I have attended all five previous choral music symposia, I would strongly encourage you to register and attend this world-class event. At each of the five symposia I have been introduced to new international choral repertoire that I have rehearsed and performed with my own junior and senior high school choirs. Lecture/workshop sessions offered also provided me with information on new sight singing techniques, conducting skills, choral programming ideas, working with a boy's changing voice and numerous other topics. Each Symposium has afforded me the opportunity to purchase recordings of excellent international choirs that I have shared with my own choirs. The numerous choral performances by international choirs featured at each Symposium are also very educational and inspirational!

Approximately 40 choirs from six continents—including 26 choirs from outside the USA—will present concerts during the eight-day symposium. The wide variety of concerts will feature the world's finest choirs who have been selected for their diversity of talent, choral blend, repertoire and stylistic performances. Choirs performing during the Symposium have been asked to showcase their own classical, ethnic, and folk music traditions through the choral music they present at concerts and lecture/seminar sessions. The global representation ranges from Armenia to Argentina and from Namibia to South Korea. Other choirs will attend from Australia, Austria, Belgium, Brazil, Canada, China, Croatia, Cuba, Czech Republic, Finland, Israel, Japan, Latvia, Norway, Russia, South Africa, Sweden, Taiwan, Venezuela and the USA.

The Symposium will introduce all delegates to diverse choral music from six continents and 23 countries. In addition to hearing the choral music performed during 40 concerts, four choral repertoire sessions will be presented in a reading session format encompassing choral music from: 1) Europe, 2) Asia and the Pacific Rim, 3) North America, and 4) Latin America and Africa.

Ten composers from Latin America, Canada and the USA have been commissioned to write new works that will be premiered during the eight-day event by visiting choirs. Among the composers chosen to premier new works are: Dominick Argento, Alberto Grau, Moses Hogan, R. Murray Schafer, and Stephen Paulus, Ernani Aguiar, Jorge Córdoba, Libby Larsen, Guido Lopez-Gavilan, and Chen Yi.

Choral experts and specialists will present more than 30 choral music topics in lecture presentations/seminars during the choral symposium. The list of presenters includes: Eric Ericson (Sweden), Aylton Escobar (Brazil), Carl

Høgset (Norway), Chifuru Matsubara (Japan), Bobby McFerrin (USA), Helmuth Rilling (Germany), Trần Quang Hai (Vietnam/France), Michael Shani (Israel) and Andre J. Thomas (USA) plus twenty-three other lecturers from around the world.

The Minneapolis Convention Center will serve as the headquarters for the Symposium as well as house the World Choral Exposition which will include an impressive display of the latest choral music repertoire, technology, and products and services in the choral music industry. An international food court will also be offered in the Expo area during lunch daily along with mini-performances by visiting choirs.

The Sixth World Symposium on Choral Music is expected to attract nearly 3,000 choral directors, scholars, composers and choir members from more than 50 nations. What a unique opportunity for you to make friends within an international music community! As a result of my attendance at the other five previous symposia, I have developed friendships and acquaintances with singers and conductors from 35 countries. This international event promotes the idea that music is the universal language of the world!

The opening concert – The USA Welcomes You – will include

(continued on page 9)

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

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All copy deadlines, including advertising are Sept. 15, Jan. 15, and April 15.

For advertising information, contact Paul Dennis at:
pauldennis@charter.net
or (509) 529-7168



Soundsation Jazz Camp
Full Page



Sixth World Symposium on Choral Music

(continued from page 7)

The Boys Choir of Harlem, the San Francisco men's chorus Chanticleer, and the Minnesota Orchestra. Another symposium highlight will feature Helmuth Rilling conducting Anton Bruckner's "Te Deum" and Krzysztof Penderecki's "Credo" with the Oregon Bach Festival Chorus, members of the Minnesota Chorale, San Francisco Girls Chorus, and Orchestra. Vocalist/composer/conductor Bobby McFerrin will also appear in concert with his fantastic vocal group Voices-tra .

A closing night spectacular entitled Minnesota Sings Farewell will showcase Minnesota's finest choirs including: The St. Olaf Choir, The Dale Warland Singers, Moore by Four and the Ensemble Singers of the Plymouth Music Series.

Please visit the Symposium's web site to obtain detailed information about the eight-day event, hotels, and an on-line registration form:

<www.worldchoralsymposium6.org>

If you would like to receive a copy of the Registration Brochure and Program, please write to:

Sixth World Symposium on Choral Music Registration Headquarters

1219 Marquette Avenue
Suite 110

Minneapolis, MN 55403

Phone: 1-800-351-0232

Fax: 612-334-3327

E-Mail: worldsymposium@metroconnections.com

Please register now, because space is limited. Please be advised that registration received after June 15, 2002, is subject to a 15% surcharge on the total registration fee.

I would love to greet you when you visit Minneapolis in August. You will truly be enriched by attending this once-in-a-lifetime choral music event!

What is musicianship and how do you teach it to the church choir?

by Matt Strauser, R & S Chair for Church Music



Matt Strauser

What is musicianship? Once, when I sought advice from a respected colleague he replied that I should always be certain to "teach musicianship". Consequently, this has been a persistent question in my mind. On Friday, March 8, 2002, at the NWACDA convention in Tacoma, Washington we had a round-table discussion about the question: What is musicianship and how do you teach it in

Here are some of the participant statements.

Musicianship is:

- interpreting what is on the page and making it relevant.
- skills.
- expression.
- larger than the sum of its parts.
- combination of what is on the page and what is not on the page.
- going beyond and being independent.
- selling the song.
- no two consecutive notes being the same.
- ability to make music without making other people cringe.
- expressing things that are beyond the dimension of the music itself.
- being able to interpret and understand the musical language - to discover the implied part.
- combination of musical knowledge and musicality that will illicit a response from the listener.
- the desire, the sensitivity and the skill to interpret and communicate the essence of the music.
- interpretation and communication of the music.
- the ability to express.
- the skill's necessary to communicate the art of the song.
- creating music that is intrinsic to the performer as well as the audience.
- a good thing.
- using technical skills as tools to get to the complete expression of the music.
- what transcends from the page.
- the physical, spiritual and mental tool box the musician uses to make art.
- knowing music.
- a mixing of music literacy, interpretation and history.
- musicianship has three facets: desire, sensitivity and ability.

When asked to image a diagram or what musicianship looked like the participants agreed that a circle was best because they saw musicianship as a continual process or cycle of processes. People resisted the idea of drawing a "musicianship triangle".

Here are some other discussion threads: How does the listener's response relate to the musicianship of the performer? What about the performer who has more "heart" than "skill"? Can choir members who do not read music (well) have good musicianship?

What do you think? Send your comments to me at: mstrauser@wbc.edu.



Lynn Sjolund

Award of Merit goes to Lynn Sjolund

Lynn Sjolund was given the Northwestern Division Award of Merit during the NW Convention in Tacoma, Saturday, March 9th. Connie Branton, past-president of the division, made the presentation. Lynn said, "I was really taken by surprise...I went to the conference to relax, see old friends, check what was happening on the cutting edge of choral music, and have a good time. All those things happened and this surprise award leaped up, too."

Lynn went on to say, "I'm not sure I made much sense in responding on the spot. What I think I said had to do with "peak experiences...about music and that which exceeds our comprehension and moves us into a place where a certain euphoria sets in. At the time I felt that receiving the award moved toward that place. I recognize how many fine conductors are working and have worked in the northwest. I also know what joy they have brought to hundreds of people, young and old. To be singled out for that which has been such a pleasure is almost unimaginable. As musicians, we are blessed over and over. I can't imagine a better life."

"No teacher or conductor (isn't that redundant?) lives without the help and inspiration of many others. Without the support of my talented wife and soulmate, Doris, and hundreds of students, choirs members and colleagues, I know my life would not be as full of musical memories. I also remember the devotion of my teachers...from Les Armstrong at Olympia High School to Donald Allton at the University of Oregon and many clinicians and workshop leaders over the years."

Lynn currently directs the Rogue Valley Chorale (Medford, Oregon) in an active schedule, including recent performances of Bloch's Sacred Service and Bach's Mass in B Minor. The chorale was founded twenty-nine years ago, and other than three years during which Lynn taught at Loyola University in New Orleans, he has been it's conductor.

He has been active in the Oregon Music Educators group and, of course, in ACDA. He conducted the high school men's honor chorus at the NW convention held in Eugene, a few years ago.

Lynn Sjolund's musical career began while he was still in high school. He filled in for his high school director, Les Armstrong while Les attended to MENC presidential duties. He went to the University of Oregon, singing in the choirs and playing in the University Symphony. His first teaching job was in Lebanon, Oregon, where he taught in all three elementary schools, directed the orchestra, as well as the senior high choirs. He also directed a church choir and a civic women's chorus. Lynn said, "This was a time when the learning curve went almost straight up."

After five years, he moved to Medford. "I still think of Medford and southern Oregon as a great place to live. There are opportunities to teach summers at music camps...fine cultural events like the Shakespeare Festival, and the Peter Britt Music Festival.

Lynn, in writing his thoughts for publication in this issue of NW-Notes, continues to inspire others as a leader in the choral field. He says, (in his note to the editor) "I was trying to find something (to say) that might be of value in trying to get young directors and students to stick it out and enjoy a life of teaching vocal music." He says of his own career and life in the field, "Basically, I wouldn't have changed a thing." That's Lynn Sjolund!

NWACDA Church Music Reading Session

Saturday, 8:30-9:30 AM, March 9, 2002, Tacoma WA
Presiding: Matt Strauser, NWACDA Church Music Chair

Tom Miller - Oregon ACDA Church Music Chair

Abide With me - arr. John Bertalot.
Away in a Manger - arr. Mack Wilberg (w/ opt. flute, oboe)
Give Over Thine Own Willing - Gwyneth Walker (w/ solo quartet)
Grace - Mark Hayes (requires a superb accompanist)
The Child Lay in the Cloth and Hay - Carl Schalk (w/optional flute, oboe)
What is this Lovely Fragrance? - arr. Michael Larkin (w/oboe, solo baritone)

Ben Brody - Washington ACDA Church Music Chair

From The Ends of the Earth - Alan Hovhaness
Jesus Lover of My Soul - arr. Harold Best
Jesu, Son Most Sweet and Dear - Jackson Berkey
O Happy Day - arr. by Larry Farrow
Psalm 23 - Gwyneth Walker
Write Your Blessed Name - K. Lee Scott



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What Is ACDA?

The American Choral Directors Association, founded in 1959, is a non-profit professional organization whose active membership is composed of choral musicians from schools, colleges, and universities, community, industrial organizations, churches, and professional groups.

ACDA is one of the largest professional organizations for choral directors in the world with a membership of approximately 15,000 conductors representing one million singers.

ACDA has as its highest purpose to encourage the finest in choral music and to promote its development in all ways, including performance, composition, publication and research.

ACDA is organized in the United State into seven geographical divisions, each with its own activities. In addition, each of the 50 states has its own officers, thereby making it possible for members to be in proximity to persons actively involved in choral music and ACDA.

ACDA has numerous national committees engaged in exploring materials, techniques, and standards. Among these are committees representing children's, junior high and senior high school, college and university choirs; choral music in the community and in the church; vocal jazz groups, ethnic music; male and female chorus; and activities for students.

ACDA sponsors festivals, clinics, and workshops on the state level as well as division and national conventions where ideas are shared and explored, problems discussed, and music is heard. Industry representatives frequently exhibit material at these conventions, members have the opportunity to examine firsthand the latest publications and music-related supplies.

ACDA publications include The Choral Journal, published ten months per year, which contains important articles, reviews of books, records, music, and general information about choral music and musicians throughout the world.

ACDA has independent chapters in many high schools, colleges, and universities whose members are contributing fresh ideas to the thrust of the national organization.



Notes from Alaska

by Mark Robinson, President, Alaska ACDA



Friday, April 19, I returned from taking 70 students and adults to New York City to sing the Mozart Requiem. What a joy to lead students who had never been out of Alaska on a whirlwind tour of the greatest city in the world! I am reminded that National ACDA will be in NYC next year and already can't wait to go back. I hope you will all plan to attend next spring as a NYC ACDA Conference should not be missed.

While the rest of you are experiencing spring, it is "breakup" in Alaska. The days are long, but all is still brown. It is the time of year for Choral Directors

when the freight train of the second semester reaches full throttle. We have spring concerts, mass and honor festivals, travel, solo/ensemble festivals, Pops concerts, and spring musicals. It is barely controlled chaos and yet one of the most rewarding times of the teaching year. In the next few weeks we will see our students reach their peak performance level for the year when all of the hard work culminates in final performances. We will also see our seniors (those who have begun to understand what it is all about) graduate. It is such a bittersweet time.

As you wind up the year, take time to appreciate your students and their accomplishments. Be glad for yourself that you have chosen this career with all its hassles, but with its many rich rewards. Look back on all you have done, all you have learned, and all you have shared with others in the process of making choral music. It is a beautiful thing.

mrobinson@kpbsd.k12.ak.us



Apocryphal Metaphors from Student Essays

As usual, apologies to the unknown source. Such are the ways of the Internet. These are too funny to pass up. (Ed.)

Her face was a perfect oval, like a circle that had its two other sides gently compressed by a Thigh Master.

His thoughts tumbled in his head, making and breaking alliances like underpants in a dryer without Cling Free.

Her vocabulary was as bad as, like, whatever.

Long separated by cruel fate, the star-crossed lovers raced across the grassy field toward each other like two freight trains, one having left Cleveland at 6:36 p.m. traveling at 55 mph, the other from Topeka at 4:19 p.m. at a speed of 35 mph.

Her artistic sense was exquisitely refined, like someone who can tell butter from "I Can't Believe It's Not Butter."

The plan was simple, like my brother-in-law Phil. But unlike, Phil, this plan just might work.

She was as easy as the "TV Guide" crossword.

She grew on him like she was a colony of E. coli and he was room-temperature Canadian beef.

He was as tall as a six-foot-three inch tree.

John and Mary had never met. They were like two hummingbirds who had also never met.

The young fighter had a hungry look, the kind you get from not eating for a while.

Shots rang out, as shots are wont to do.

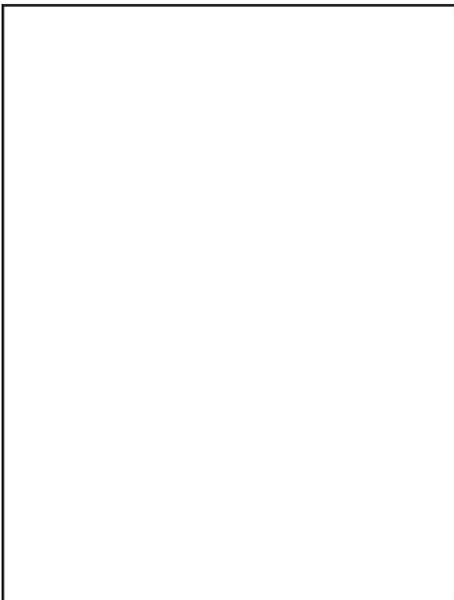
The ballerina rose gracefully en pointe and extended one slender leg behind her, like a dog at a fire hydrant.

DJ Records Ad



Maurice Skones passes away

Former Director of Choral Activities at Pacific Lutheran University



Maurice Skones (1926-2002)

Maurice Skones, who directed PLU's *Choir of the West* from 1964-1983 before accepting a job at the University of Arizona, died at his home in Tucson. Maurice was born on July 24, 1926 and died this past May 2. Maurice had battled cancer for several years but had weakened recently. Paul Skones, his son, said that Maurice was hoping to participate in the Heritage Festival in Salt Lake City this month, but canceled a few weeks ago, knowing that he would be unable to go. His last conducting was done at Easter when he led his choir at Our Saviour's Lutheran Church in Tucson in Handel's "Worthy is the Lamb," and "The Hallelujah Chorus."

He is survived by his wife, Patricia, in Tucson, a son, Paul, who lives in Hillsboro, Oregon, daughter Karen

Denmark from Kent, Washington, and daughter, Janet Hitt, who teaches music in Everett, Washington.

Maurice Skones taught at the University of Arizona from 1983 until 1993. He then retired, but came back to teach another three years from 1997 to 2000. He was very active as a conductor of honor choirs for MENC and for ACDA events.

Dr. Skones set a standard of excellence for choral musicians that served to inspire all who came in contact with him. His was a gentle demeanor but with an intense passion for artistry. He was especially known for his emphasis on phrasing and clarity of communication.

Richard Sparks, who followed Maurice Skones as director of the Choir of the West at Pacific Lutheran University, said, "Maurice Skones' death is a great blow to the choral profession. His personal warmth and unending quest for perfection were hallmarks of his work."

"Certainly, following Dr. Skones at PLU was a daunting task! I grew up in Seattle and from the time I was mid-way through high school, knew of the excellence of the *Choir of the West*. I heard the choir most years from the time I was in High School when they gave their Seattle concert (usually at Phinney Ridge Lutheran Church), and also occasionally when they sang for an ACDA or MENC convention in the area."

"In addition to the choir's reputation for excellence, there were also a couple other things strongly associated with Dr. Skones: the use of quartets and the two-row, single-step riser configuration. I'd used quartets on and off before I came to PLU and, though I use a sectional formation for some repertoire, still use a quartet formation much of the time. I've come to love the two-row, single riser formation, and still use it with other choirs I conduct, whenever possible."

"However, the central qualities of any of Maury's choirs were their incredible commitment and passion, Maury's amazing detail of phrasing, and

their vibrant sound."

"On a personal level, Maury was always tremendously supportive of me at PLU. I was lucky enough to have him come as a clinician to the PLU Summer Workshop two times and see him, as his many students did, from the other side of the podium. Twice, when the choir toured to Arizona, we were sponsored by his church for our concerts in Tucson, and both times he consented to conduct "Beautiful Savior" at the end of the concert--a moving experience for both my students and me."

"Maury leaves an enormous legacy, not just of his own performances, but of the large numbers of students he's influenced who make their own contributions to the choral art. From Cut Bank, Montana to PLU to the University of Arizona, he taught several generations of outstanding choral musicians. He was an extraordinary man. He will not be forgotten."

Geoffrey Boers, choral director at the University of Washington, graduated from PLU. Geoffrey said, "He was a man of great faith, great music, and great compassion. He loved his family, and his choirs. At PLU we were his family in music."

Boers went on to say that some of the highlights of Skones' career were performances of the *Choir of the West* at the national ACDA convention in Nashville, the many international tours, and premiers of works by Miklos Rosza.



“Fantastic convention...was absolutely first rate,” say Haughey

by John Haughey, MT-ACDA President



I would like to publicly thank Karen Fulmer, Twyla Brunson, Carol Stewart-Smith, and all of the other convention committee members for a fantastic convention in all ways. The selection and coordination of sites, choirs, and clinicians was absolutely first-rate! The work that these people put into this event was extraordinary. They deserve the highest accolades from all of us who attended.

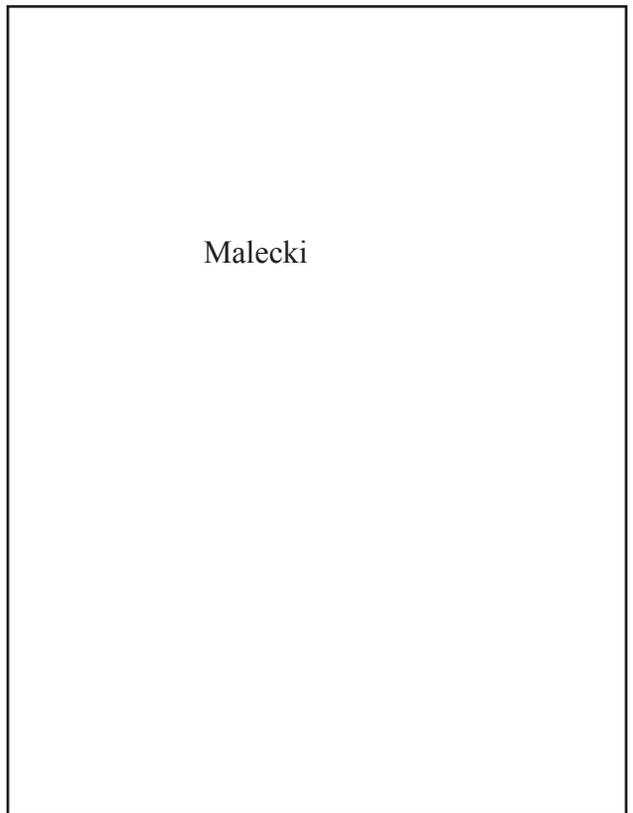
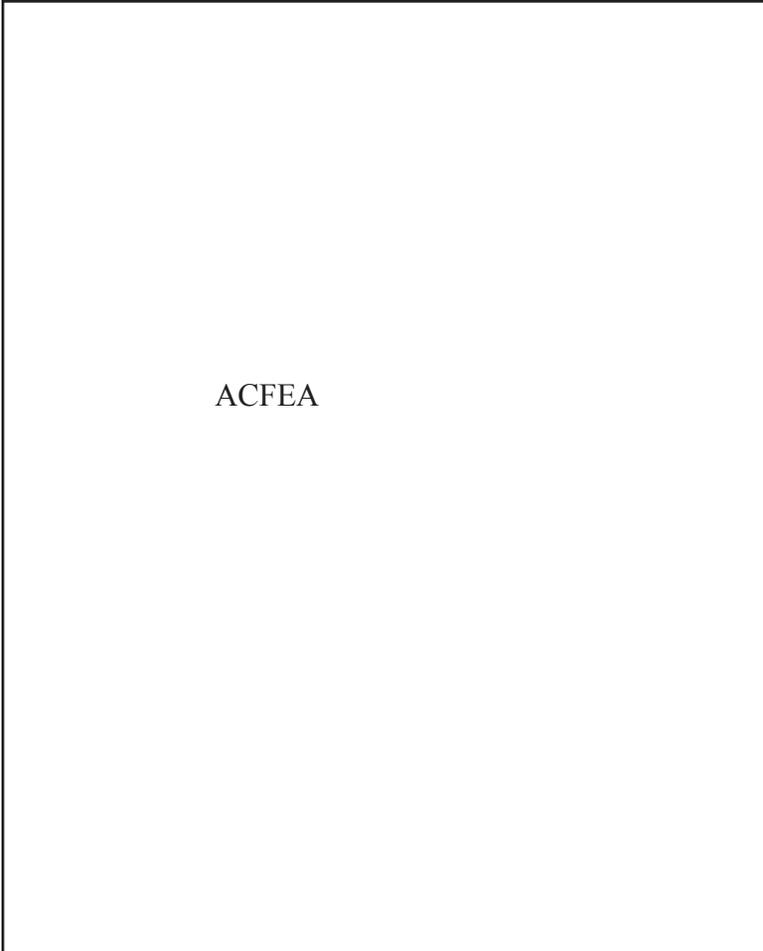
I am one of those who rarely attended the Northwest ACDA convention, mostly because my school district only pays for students to attend during the MENC years. If this last convention is indicative of the quality of all of the ACDA conventions, I’m kicking myself for missing them. I know I will do my best to attend in the future.

It is a privilege to be a choral musician in the northwest. There are so many fine programs from all of the states that it boggles the mind. I only pray that we can continue to serve the public in the same manner in the future. By demanding only the best in teaching, literature and curricula, the likelihood of succeeding is enhanced. Keep up the fine work and keep our programs from dissipating by making them indispensable to the public. When our communities hear first-hand choirs singing great music with equally great musicianship and aesthetic insight, they can’t help but recognize the inherent value of such



endeavors. They will fight to keep our programs intact by pressuring legislatures and school systems to pay for quality teachers and music departments. After experiencing this last celebration of choral art made possible by Karen Fulmer and company, I feel more optimistic that we are, in fact, in great shape!

johnhoy@mcn.net





Wyo, Why Wyoming?

by Jane Iverson, Wyoming ACDA President

Greetings to all from Wonderful Wyoming! The general theme of this article is Wyo-Why Wyoming? Wyoming is a state that includes 97,914 square miles, and less than a half a million people. The joke is that there are more antelope than people in Wyoming, which is really true. So, many of us who do music in this wonderful state, (and I do mean wonderful) are asked Why Wyoming? Consider the following. We have unparalleled geographic beauty, pure air, an exceptional educational system, low crime, no state income tax(!), and best of all, top-notch choral programs throughout the state.

From children's choirs on up through higher-ed, from church to community, Wyoming choirs are very fine because we have outstanding musicians directing them. These directors who have found themselves located in Wyoming either by choice or circumstance, have found a unique opportunity to make a difference. What may have seemed to some of us as an overwhelming challenge, became a chance to "bloom where we were planted," to grow personally, and to share our knowledge, experience, and growth with our student and community singers. The result has been award-winning, nationally recognized children's choirs, consistent superior ratings among our school choirs, and, community choirs, which have demonstrated a leadership role by commissioning new works as well as recording, and taking their music to other states.

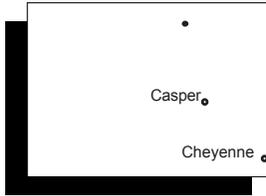
New to the state this year is the inauguration of the first All State Jazz choir, which was organized and developed by jazz educators Neil Hansen, Mike Masterson and Pat Patton. Their first All-State was held in Casper last February when 18 young musicians had the privilege of working with conductor and jazz educator, Frank DeMiero. Plans are already underway for the second annual All-State Jazz Choir festival to be held at Northwest College, March 20-22, 2003.

Sarah Wessel, of Rock Springs, has organized the Wyoming Children's Honor Choir Festival, which will be held in Rock Springs, June 1, 2002. Now in its eighth year, the Children's Honor choir will be directed by Dr. Betty Bertaux. Dr. Bertaux is the founder of the Children's Chorus of Maryland, which she directed for eleven years. She is regarded as an authority on vocal and music development in children. In the summer of 2001, she was awarded an honorary degree of Doctor of Music Education from Vandercook College of Music in Chicago, for her contribution to the field of choral music education. Children from grades four through eight are selected by Wyoming ACDA Directors to form this choir.

These are just two of the myriad choral events which are taking place in Wyoming where Choral Music is alive and well. So, Wyo-Why Wyoming? Because it is a great place to live, work, and play. Besides, we are just plain nice people!

By way of apology to the wonderful people in Oregon who I may have offended by my phonetic pronunciation of their great state I offer the following:

*There once was a lady from Wyoming,
Who traveled to Tacoma in Spring,
They told her in Washington
that she mispronounced Oregon,
"Uff Duh," said she, how embarrassing!* DonIverson@aol.com



RENÉ CLAUSEN CHORAL SCHOOL OFFERS SCHOLARSHIPS

High school teachers completing their first or second year may apply for free tuition at the René Clausen Choral School to be held July 23-27, 2002 on the campus of Concordia College in Moorhead, Minnesota.

"We wanted to create an opportunity to reinforce new conductors and provide them with collegial inspiration from the Choral School clinicians and other participants," stated Clausen.

Anton Armstrong, conductor of the St. Olaf Choir and this year's Guest Clinician, will present topics ranging from "The African-American Spiritual: History and Performance" to "Creating An Expressive Choral Ensemble: Practical Thoughts and Techniques" to a reading session of new music appropriate for children through adult singers.

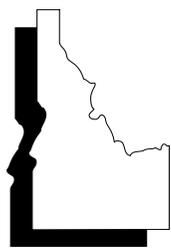
Now in its fifth year, over 310 choral conductors from 41 states and 3 Canadian provinces have participated in the René Clausen Choral School.

As opposed to a workshop format, Dr. Clausen has specifically created a "choral school" with more lecture hours and intense content to increase the participant's knowledge of style, literature, performance practice issues, and conducting and rehearsal technique. Four graduate quarter credits are offered.

For complete information and registration forms and comments from last years' participants, visit our web site at

<http://www.reneclausen.com>.

A brochure containing identical information may also be requested via e-mail info@reneclausen.com or toll-free (888) 736-3252.



Spring Cleaning: Considering a Fresh Approach

by Renie Clements, President, Idaho ACDA

Each April as I am spring cleaning my house and yard, I find a new way to organize the drawers, arrange the furniture and revive a tired flower bed. It is also a good time of year to take inventory of our work as choral directors. What is or is not working, how can a well-worn tradition or technique be refreshed, varied or modified?

As with our homes, trying to revamp everything at once becomes a daunting task that serves no purpose other than to assure that nothing will happen anywhere. Take a look at just one aspect of your program and see if it could use a bit of fine tuning. Without throwing everything into utter chaos, “reach outside of your comfort zone” and “color outside the lines” enough to create something better and more beautiful. Start with something that doesn’t need a complete overhaul. Try something that needs only rejuvenation...say your audition process. Ask yourself: What are my objectives, is this a useful change and who will benefit. Feel free to think outrageously. That’s where the creativity lies.

Recently Katie Couric of the Today Show was interviewing the creative players of three large ad agencies. In getting ideas for their campaigns, they all agreed their first thoughts were weak but by throwing around ideas, it got their creative juices flowing. Bounce these ideas off your colleagues. Consider their suggestions and be receptive to their constructive criticism. Observe how others

do the function in the same situation. Always be a gracious listener and keep an open mind. This could start you on shaking up your entire paradigm of a situation if need be.

Last year I was presented with the opportunity to form a children’s choir in a fairly short time to perform with the Snake River Chamber Orchestra. I was faced with the challenge of seeking out the best young musicians in our school district and convince them that the ten intensive weeks of preparation and hard work would be worth their time and effort. Not wanting to scare away potential talent with an audition process, I abandoned it completely, opting instead to find the six best musicians from every elementary school and invite them to be a member of this honor group. This was accomplished through careful observation of my own students and recommendations from fellow music teachers. The response was far better than I imagined and our performance was quite successful. Of course there are flaws to this approach but by taking the chance to try a different angle, I found something that worked and could be considered again.

Convention sessions are a great place to find that “ah-ha” which may help you out of a creative slump. I learned that many times it is the informal session in the hallway and lunch time conversation where your best answers are discovered. Recently I caught up with two fellow choral directors at the IMEA convention. I literally stumbled across them as they munched sack lunches in the hallway. We started talking about the joys and perils of spring choir tours. As we mulled over the expense involved with touring, I gained an interesting perspective on creative financing and tour planning that I would have never thought of on my own.

Another facet you can consider for renovation is the manner in which you assess your singers, whether it be a formal grade evaluation or using assessment to determine placement in a more advanced choir within your program.



How do others do it? What can you do with the information you have gathered to incorporate it into your own assessment practice?

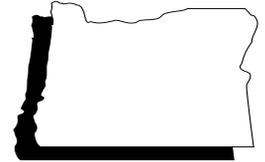
The other day I was having a discussion with our music supervisor about the musical that is held every spring using students from both high schools in our district. This is a production that has enjoyed success for many seasons but has started to lose it’s luster. When circumstances change such as economy, schedules, policies, etc...the most effective effort can be compromised. Brainstorming with a committee and trying a different approach is sometimes just the boost a long lasting tradition needs.

Just for fun, try new and unique ways of arranging your rehearsal area. Your singers will enjoy the change and you will hear things you’ve never heard before.....maybe for better or worse! I have accidentally felt like a genius when a new seating arrangement yielded positive results.

What about workshops? Rehearsal structures? Festivals? Clinics? What is that old adage...something about building a better mousetrap and the world will be knocking on



Blikket Auf! Look Up!



by Sandra Brown Williams,
OR-ACDA President



I remember a sixth grade general music class that was especially responsive and focused. I was talking about following instructions and learning to listen without making noises. I challenged the class to walk around the school as an entire class without one little "peep". No sound by voice and quiet with the feet. We went through the hallways of the school. The students were silently reminded to be quiet no matter what happened.

We left the main building and walked onto the ugly asphalt which led to the portable building we used for music class. When we walked outside, it was raining, but oddly enough, the sun was brilliant. The sun made the raindrops sparkle like glitter and diamonds. It was beautiful. Arms began to point loudly to the sky as we saw two complete rainbows. The students looked at me with silent joy and delight. They were hungry to scream, but the instructions had been given. No sound. In desperation we leaped and danced with one another, pantomiming utter hysteria, licking our lips and clapping without touching our hands together.

This story happened a few years ago, but I remembered it after a recent rehearsal for Mahler's Symphony No. 8. We came to the section in which the youth chorus sings, "Blikket auf!" The pitches are quite simple. They could be from any octavo that we sing with our choirs. The altos sing "do, re, mi" and the sopranos are a third above singing "mi, fa, so". Simply ascending in parallel motion with the words translated "look up", was incredibly moving. This section comes near the end of the symphony. The words have been sung by the tenor punctuated by the adult chorus singing, "Komm". It is one of the few times the youth chorus sings in harmony during the symphony. The chorus members were unable to sing it beautifully until they captured the type of infectious joy that is described in the story above. We talked about the type of looking up that compels those around us to look. We have all experienced it. The sensation evokes the openness of the child within us. We talked about looking up at something lovely that was some distance away. Students were breathing quite deeply and quite naturally. The tone had buoyancy and direction. The words made sense and were connected to the music. The simplicity became profound, especially in the context of the poetry Mahler chose for his work.

I was reminded as a teacher just how much should happen in the silence that precedes our sound. Beautiful singing does not happen instantly. It is in the preparation. It is in the inspiration. It is in the thought and the anticipation of the sound. Our students can understand this. We have to tell them about it. We should be attentive in what we say to our choirs. Do we say, "Don't sing during the rests," without telling them what to do during that pregnant silence? As a result of that one musical phrase in the Mahler, we can now say, "blikket auf," to one another as a cue to keep buoyancy, joy, and a

(continued on page 20)

NW-Notes Advertisers Spring Edition - 2002

ACFEA Tour Consultants	16
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DJ Records	1 4
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Sheet Music Service	23
Soundsation Jazz Camp	8
Willamette University	13

Oregon Summer Events

OREGON ACDA announces the Summer Choral Workshop! Featured clinician will be Donald Brinegar from Los Angeles. August 15-17, 2002 at the University of Portland. Worship and Middle School Sessions on Thursday at 6:30 p.m. Friday with Donald Brinegar and Saturday Reading Sessions.

Contact: Choral@sheetmusicser-vice.com or Michael Sagun at 800-452-1133.

PACIFIC INTERNATIONAL CHILDREN'S CHOIR FESTIVAL
June 26-July 2

Clinician: Rebecca Rottsalk Contact: peter@piccfest.org

Information submitted by:
Sandra Brown Williams
Oregon ACDA President
Director of the Regional Institute
for the Teaching of Singing

Blikket Auf! Look Up!

(continued from page 19)

lift in our voices.

Recognizing that regardless of all the inspiration we might bring to our singing, we must have rehearsal routines that prepare our students to know the music. These are the guidelines I am using to prepare the chorus for the Mahler. The procedure will work for the preparation of any choral or solo music:

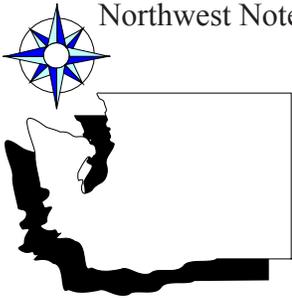
- 1) Provide pertinent information and supplies to the student:
 - a) A packet with music, highlighter, pencil, and cassette tape. Tapes can be dangerous if students merely imitate (used for the Mahler to count rests and hear orchestral accompaniment.)
 - b) Rehearsal schedule
 - c) Chorus roster
 - d) Assignment sheet
 - e) Pronunciation guide for Latin and German.
- 2) Give instructions on how to learn the music:
 - a) Study the text; copy text away from the score; read text aloud; refer to pronunciation guide.
 - b) Speak with good articulation and good speech tone.
 - c) Mark strong and weak beats; underline important words and syllables.
 - d) Mark the places for breath; bracket the phrases.
 - e) Speak the counts of the rhythm; sing the counts!
 - f) Speak the words with correct rhythm; speak with good inflection.
 - g) Learn the melody line; practice mentally before singing.
 - h) Practice the melody with correct rhythm on a vowel sound.
 - i) Mouth the words while thinking correct pitches and rhythm.
 - j) Sing the counts of the rhythm with correct pitches; count rests.
 - k) Put text and melodic line together.
- 3) Guide the students to: Study the score (form, dynamics, tempo, and harmony.
- 4) Do not skip or rush steps in learning the music. If procedure is followed, one can learn a score solidly. Memorization is easier. If the students do not have musical independence, they will need help from the teacher or stronger students serving as section leaders. This procedure is used in the rehearsal. Basically, students are learning how to practice.
- 5) Plan your practice.
 - a) Include vocal exercises; choose phrases of songs on which to vocalize.
 - b) Practice your problems; choose a short rhythmic or melodic problem.
 - c) Limit the time on a specific exercise or song.
 - d) Rest vocally; practice mentally.
 - e) Stay relaxed; maintain good posture while singing and practicing.
 - f) Have water bottle for refreshment.
 - g) Physical condition is important; practice when rested.
- 6) Write down any questions and problems to ask your teacher!

A good rehearsal has elements of surprise, but how a piece is learned should not be a surprise. In fact, I am going to share this article with my students and see how close we are to learning these routines. They will be honest and tell me the areas in which we need to improve. When our students leave our class, we should have given them the tools to interpret music. The procedures work for simple and complicated music. The confidence our students gain by knowing the music will certainly make the difference when we ask them to "Blikket auf!"

sbwillsing@hotmail.com

NW-ACDA Repertoire and Standards Chairpersons

Boychoir Darrell James PO Box 797 Turner, OR 97392 503-743-4206 boychoir@open.org	Womens Chorus Marcia Patton 1037 Dundee Caspar, WY 82609 307-266-4579 mpatton@trib.com
Childrens Choirs Roberta Jackson 15749 NW Clubhse Dr. Portland, OR 97229 (503) 645-7220 robertaj@gte.net	Jazz/Show Choirs Vijay Singh 1314 Skyline Dr. Ellensburg, WA 98926 509-933-1675 Singhsongs@aol.com Vijay.Singh@cwu.edu
Jr. High Choirs Laurie Cappello 2432 137th PI SE Bothell, WA 98012 425-338-4837 Peanutjazz@aol.com	Music and Worship Matt Strauser 4302 Kampstra St. SE Salem, OR 97302 503-581-7987 mstrauser@wbc.edu
High School Jon Baker 4235 SE Concord Milwaukee, OR 97267 (503) 654-3790	Multicultural unfilled Community Choruses Solveig Holmquist 995 Morningside Dr. SE Salem, OR 97302 (503) 363-5884 holmqus@wou.edu
Mens Chorus Duane Karna 3425 Westward Ho Ave. Eugene, OR 97401 541-485-3804 karnaduane@hotmail.com	
2-year College Scott Peterson 1425 S. 28th Ave. Yakima, WA 98902 509-452-8607 jspeter@wolfenet.com	
College/University Geoffrey Boers, UW 4708 64th Ave W Tacoma, WA 98466 253-460-9499	
Student Activities Giselle Wyer Gwyer@boisestate.edu	



Future conductors, present motivation

by Judy Herrington, President, WA-ACDA



“To get a better answer, ask a better question.” This statement is often used when searching for articulation and direction of a significant problem or concern. Throughout ACDA state and regional newsletters, recurring questions have been:

- How can new teachers be supported and encouraged in their work?”
- How can we insure having future teachers and conductors in the choral field?”

Currently, the Washington board is actively working to address these concerns. Plans are underway to develop a Conductor’s Camp for high school juniors and seniors that are interested in a career in choral work and a mentoring program is being designed to support first year teachers.

Here are additional questions we have asked.

- How do you maintain or spark passion?
- Where can you develop skills of motivation?
- What music will inspire your choirs?
- Who can you go to for advice?”

These questions reflect the goals of the Summer Institute. Washington ACDA is dedicated to providing professional growth opportunities for conductors, educators and church musicians. Under the leadership of Leslie Guelker-Cone, president-elect, the board is actively planning the Summer Institute to be held, July 24-26 at the University of Puget Sound.

This annual conference is co-sponsored with the University of Puget Sound School of Music and Pepper Music at Ted Brown’s in Tacoma. Leslie has assembled a wonderful group of Washington experts as well as our

headliner, **Simon Carrington**. His sessions include:

- Small Ensemble Techniques for Large Chorus
- Preparing a Baroque Masterpiece with Students
- Playing with Text

In addition to those topics, Simon is planning a master conducting class. Reading sessions will focus on choral works for children, women, junior high and middle school, boy’s changing voice, male, sacred, elementary, high school, community, college, and music of northwest composers. An added feature will be a participatory session on Balkan music and dance. Mark the dates on your calendar, July 24-26. For registration information email George Guenther: guenther@telisphere.com

In closing, on behalf of Washington ACDA, we wish to express our appreciation to Karen Fulmer and the Northwestern Region board for the inspiring convention in Tacoma. The detailed and thoughtful planning created a successful and meaningful convention valued by all.

jherrington@mail.charleswright.org

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Acid reflux and the vocalist

by Sue Franke

(Editor's note:) Sue Franke is a district chairperson for ACDA in Minnesota. Her article caught my eye for a singing friend of mine was recently diagnosed with damage to her vocal folds as a result of acid reflux. It has taken several weeks of treatment for her to regain a normal tone. This article is reprinted with permission.

Lately, companies have been advertising their acid reflux medications via television. What is acid reflux and how does it affect the voice?

Food and fluids are meant to travel down the throat to the stomach by way of the esophagus. This food pipe is a narrow muscular tube about nine and one-half inches long. It begins below the tongue and ends at the stomach. It consists of three layers of fibrous tissue, a middle layer of smoother muscle and an inner membrane containing tiny glands. The esophagus narrows at the top, at the middle when it passes the aorta and at the bottom. Wave-like muscle contractions move the food down through the esophagus and into the stomach. The esophagus only has a thin layer of protective mucus, unlike the lining of the stomach, to guard against stomach acid. Another structure protecting the esophagus is the lower esophageal sphincter (LES) which is a band of muscle around the bottom of the esophagus where it meets the stomach. The LES opens after someone swallows to let food enter the stomach and then immediately closes to prevent the reflux from the stomach. Problems occur when the fluid/food from the stomach travels in reverse, causing the following symptoms:

- heartburn
- acid belching
- scratchy, dry, raw or irritated throat that is usually worse in the morning, improving throughout the day
- excessive morning mucous
- throat clearing
- chronic irritative cough
- husky or low-pitched morning voice

More than half of performing artists with hoarseness and other voice/throat problems suffer from reflux laryngitis which is related to gastroesophageal reflux disease. The difference being laryngopharyngeal disease affects the throat more than the esophagus. Performers/singers don't think of a digestive disorder when dealing with voice problems. The symptoms of the throat are the following: hoarseness, frequent throat clearing, chronic coughing (dry cough), pain in the throat, feeling of a lump in the throat, swollen vocal folds, a bitter taste in the mouth, asthma exacerbations and post-nasal drip. (Also, many of us attribute post-nasal drainage to allergies or to sinus problems when in actuality the person has a mild reflux burn in the throat.)

Many people with voice disorders have a LES that is malfunctioning. If the LES does not remain closed, acid leaks out of the stomach and into the area of the larynx. This is especially true when sleeping flat on your back. The acid creates an irritation in the voice box affecting the voice. Because this happens when sleeping, most people are unaware of the problem.

To manage the problem, avoid food like caffeine, fatty foods, alcohol, spicy foods, mint, citrus, tomatoes and chocolate. These foods increase acidity and cause LES to malfunction. Avoid late and large meals. You should eat the last meal at least three hours before going to bed. It should be light. When the stomach is empty, especially when one lies down, there is not a lot of back pressure pushing the stomach contents up into the throat. Elevate the head of your bed four to six inches. Gravity will then help keep the stomach acid where

it belongs...in the stomach. Keep an ideal weight, avoid smoking, and take over-the-counter antacids. Prescription medications are available, too.



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