

Northwest Note

Newsletter for the NW Division - The American Choral Directors Association
Volume VII, No. 2

Winter - 1999



IN THIS ISSUE

"Good Ol' Boys"	9
Holmquist on Community Choirs	15
Common Songs (Boers)	6
Unaccompanied (Guelker-Cone)	3
ACDA National Convention Info	11
Adjudicator Training, Oregon	10
President Branton Speaks	12
Sacred Lit. Review	23
Leadership Listed	2
R & S Chairs	20
Reports from:	
Alaska	25
Idaho	24
Montana	18
Oregon	22
Washington	20
Wyoming	19
Join ACDA	28
Advertisers	27

NW-ACDA News Summary

20-January-1999

So you want a good rating at contest!

Connie Branton, NW-ACDA President, directs her preparation priorities to young directors and those still struggling with reaching those elusive top ratings. (page 3)

Ted Totorica on Ethnic Music

"Too often, we shy away from what and who we do not understand fully. Ethnic ignorance and stereotyping, are major problems facing the United States and can be greatly relieved by careful implementation of ethnic and multicultural music in our programs." Check out Ted's fine article on page.....

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

Scott Dean's Sacred Selections

Church choir directors take note! Scott calls attention to some fine material for your group on page 23.



Peery Co. Ad

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

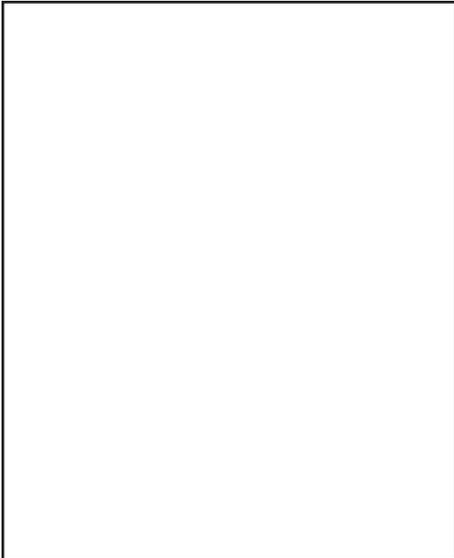
Wyoming President-Elect

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



So you want a good rating at the spring contest!

by Connie Branton, NW-ACDA President



Connie Branton

“Working many weeks in advance in small bits is . . . satisfying for me and my students. We can experience success every day.”

As we move into the second half of our choir year, we are faced with competitions, festivals, concerts, trips, and extra performances that characterize a typical choral conductor’s life. This column is NOT directed at those of you who are veteran choral directors who have your own system of preparation for choral works. It is more for my choral friends who have experienced frustration at trying to take care of all the details of the music and who never quite get everything done to their own satisfaction or that of the festival adjudicators. This is for you who come away from contest/festival with apologies to your students and perhaps even animosity toward a judge who just doesn’t seem to understand what it is to be in the real world.

I teach junior high school choral music where I see six different choirs every day and where over half of the school population is on free or reduced lunch. This is the real world.

When I select music for the spring season I must challenge the students to stretch their abilities but not frustrate them with music that is too difficult. In adjudicating many choirs I have heard groups where the director did not really know the abilities of the choir and chose music that was not of high quality or that was beyond the ability of the singers. The first step is to make sure you have the right piece.

After the conductor has chosen a quality piece, it should be prepared with utmost attention to detail. It has taken me several years to figure out a hierarchy of preparation that works for me. I share it with you with the stipulation that it is always flexible depending on the demands of a particular piece or the abilities of a certain choir.

1. Sight-read the piece all the way through. Mistakes don’t count in sightreading. The only thing I don’t accept from students is not trying.
2. Divide the piece up into achievable bites. This can be a single phrase in particularly difficult music. Learn notes and rhythms on just one section the first day. The next day review the first bite then take another. Some directors hammer away on phrase after phrase of the same piece for the entire class period. Working many weeks in advance in small bits is much more satisfying for me and my students. We can experience success every day.
3. Fix vowel colors of all vowels in every phrase. Get them to open their mouths!
4. Work on diction so that consonants are in the style of the piece and correctly placed rhythmically.
5. Teach students to follow ritards, rubatos, etc.
6. Work with blend and balance in every phrase. As a new conductor many years ago I remember how hard it was to hear those inner voices. Concentrate on them to make sure that the studnets don’t wander to the melody.

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.

continued on page ---



So you want a good rating

(continued from page 3)

audience what they are singing about.

8. Make sure students are exhibiting ensemble discipline, i. e., watching conductor, not scratching, flipping hair, etc. (these kinds of things drive me crazy!)

9. Practice getting on and off the risers.

10. Prepare for the unexpected (someone faints, for example). Talk students through hypothetical situations.

11. Last of all - go out and enjoy the experience. We must take care of our own students first and show them how to learn from the experience, especially from listening to other choirs. They learn little if we show up for the warmup time prior to our performance and then leave immediately after.

Above all, we need to take ourselves a little less seriously. (I am, of course, talking to myself when I say this!) Most of us worry too much about what others think about our choirs. Find some people you respect and ask them for advice. Then go about expanding your own horizons. Go to workshops, listen to others, invite conductors in to work with your students, be open to new techniques.

GO TO THE NATIONAL ACDA CONVENTION AND LEARN BY HEARING. Take all you experience and learn at the convention and share it



Words for the Soul

Editor's note: The following article is excerpted from a speech given by Bob Ward during the annual KCDA luncheon.

by Bob Ward, Oklahoma State University
Reprint by permission from Kansas ACDA Newsletter

The longer I teach, the more I find myself using stories as a means of instruction. I think this is a natural part of getting older. I finally have enough life experience to have the stuff of which stories are made. Stories are good for many reasons; they trace the path of our lives, they are representative of the only thing we can really own...our memories, and they serve as a valuable pedagogical tool. Stories chronicle our lives. They are a means by which we learn about ourselves and the world in which we live. Stories help us to transcend the factual and allow us to enter the realm of the insightful. In preparation for this talk, I revisited many of my own stories. In the course of my personal stroll down memory lane, I decided that if I could find the addresses of the people who were in my classes for the first five years of my career, I would send them all a letter of apology!

Today I want to share with you several of the lessons that I discovered as a result of revisiting my stories. My hope is that, because of our shared profession, the lessons I have learned will be of some value and help to you.

LESSON #1 - Be mindful of your teachers.

As a graduate student at Michigan State University, I learned well the lessons from the textbooks. I could memorize and I could recite. In retrospect, I'm not sure I had the capacity to know what all the lessons were for. Graduate school gave me the ticket to compete in the professional world. But it is only since graduate school that I have learned the lessons that empowered me to understand what it means to be a good teacher.

People who sat in the choirs I have conducted have helped me to realize that the mind and the spirit are not poles apart, and that intelligence and the heart don't cancel each other. I know how important it is that teachers keep abreast of the latest trends and discoveries in their professional fields. I also know that to know all the facts is not enough to teach - and certainly not enough to make music. The true essence of teaching and of making music does not come from the head - it comes from the heart.

LESSON #2 - No matter what choir you conduct, you are always conducting a children's choir.

When I look out into my church choir or our community Masterworks chorus, I am awed by the aggregate brain power that sits in the room. If the enemy wanted to seize the brightest and the best, he need only show up for a choir rehearsal. In this musical context, these professional people act differently than they would in their place of business. They relax, they laugh, and they experiment. I often wonder, what is so magical about a choir rehearsal that these adults are willing to give themselves to experience the freedom of playful banter - to step outside their carefully groomed professional demeanor? Choir rehearsals, carefully constructed, should have a place where magic is allowed to happen - and magic we have believed in since we were children. I'm comforted in the awareness that no matter what choir you conduct, you are always conducting a children's choir - it's just that some of the children are older than others.



Ethnic Music Take You Out of Your Comfort Zone? That's good!

by Ted Totorica, Ethnic and Multicultural R & S Chair

Photo
What will the
difficulties
for the learning of this
should I present

In order to achieve the best results for any of the music we chose for our choirs, certain expectations need to be in place. When choosing ethnic and multicultural music, many factors need to be considered. For whom is the piece learned? How much time should I allot for the learning of this piece? At what time of the year should I present it to my choirs? How interested in this culture am I? What energy am I willing to put forth to insure the success of this piece?

Though the questions are no different than those raised when choosing other literature, they are different in that we as directors are not always trained in all cultural approaches to music. When we choose to do ethnic music, we make a conscious choice to go out of our comfort zone. This I believe is one of the vaccinations against that dreaded disease called "burn out." I've heard complaints from some highly effective and skilled conductors that most of the ethnic music is so repetitive and easy that



it is difficult to sustain excitement for the piece. Others complain that the diction may be too intricate or the pronunciation guide nonexistent. Yet others fear offending a particular ethnic sect by performing the music poorly.

All are legitimate reasons to shy away from ethnic literature.

The obstacles, however, can be overcome by changing

mind-set. How, we rehearse ethnic music need to be in the director's mind.

We must remember that much ethnic music is merely meant to be a motivational processional, work, or gathering song. In most cases, it will not contain drastic musical contrasts or complicated harmonic passages that are effective for both audience and singer alike. I have found it necessary at times to explain to the singers that what they are learning will be easily learned and will fall flat if new life and energy are not infused every day. This helps to keep their musical expectations aligned with the depth of the music. It also allows them to enjoy the music for more elementary reasons, rather than searching for deep philosophical statements.

Many times I have found that multicultural pieces never really come to life until the actual performance. It is there where all elements (i.e., rhythm instruments, processing in, dancing steps in ethnic attire or even in a full flowing robe) fall into place. If the piece is easily learned, I will actually wait until the week prior to the concert to "unveil" our grand "spicy" piece.

(continued on next page)

ACFEA ad here



Ethnic Music

(continued from page 6)

proper translations, historical sketches and pronunciation guides, their music will not sell. It is becoming the norm to include such information on music meant for wide distribution. I have also found that companies have recordings available or that they are willing to give you e-mail addresses of composers for any questions you may have. Though you may feel like a lowly high school choir director from Idaho, remember that these composers see you as the person who is paying for their child's braces. I have yet to receive any negative responses from composers I have contacted.

As a member of a minority population, let me state clearly that few, if any, will be offended by a good faith attempt to promote their culture. If in doubt, find a member of that specific ethnic community and invite them to your rehearsal. Allow them to dictate the acceptability and authenticity of your performance. This is always the best way to deal with all ethnic music.

Too often, we shy away from what and who we do not understand fully. Ethnic ignorance and stereotyping are major problems facing the United States and can be greatly relieved by careful implementation of ethnic and multicultural music in our programs. Perhaps with some of the suggestions outlined above, you will feel comfortable enough to do so. We all will benefit from a little risk-taking, a little effort, and a lot of cross-cultural exploration.

Enjoy Every Note!

Roberta Jackson, *Childrens Choirs R & S Chair*

Photo
Roberta
Jackson

"Enjoy every single note," advised a dear Scottish friend as I was furiously preparing for last season's holiday concerts. Those are wise words to help us, as conductors, focus on what's most important. . .the joy of singing glorious holiday music. It's so easy to get bogged down in the myriad details, musical and organizational, that engulf us during our busiest season. Our singers need to watch us "model" our priorities. Focusing on the music and the joy of performance helps each of us do our best.

I hope the upcoming Chicago National ACDA Convention is on your February calendar. Children's Choruses will be well represented in performing groups and in interest sessions. You won't want to miss the Children's Choir Reading Session or Roundtable Breakfast. National ACDA conventions are the ideal renewal opportunity: great choirs, intriguing interest sessions, new repertoire reading sessions, dynamic conductors, plus seeing colleagues and old friends. Please introduce yourself (if we haven't met) or say hello at the convention. I look forward to seeing you!

ACDA National Convention
Chicago, February 24-27
See your Choral Journal for details

SDG Ad here



Northwest Jazz Educators Featured at the National Convention in Chicago

Two of the three sessions on vocal jazz scheduled for the national ACDA convention in Chicago feature northwest groups or session leaders, accord-

ing to Diana Spradling, R & S National Chair.

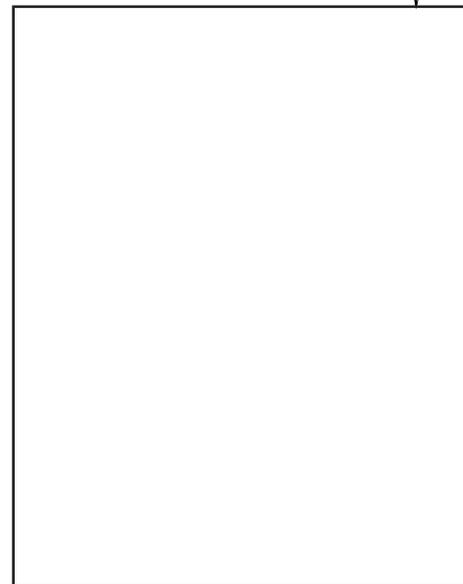
Laurie Cappello-Marcy, currently on leave from her position as the Director of Vocal Music at Evergreen Middle School in Everett, Washington, will head a session scheduled for Friday morning of the convention. Laurie's session will include a pedagogical approach to help the middle school/junior high vocal music educator integrate vocal jazz into his or her choral program. She'll take a practical approach, offering materials, song lists, resources and methods that have been put in use in her seventeen years of teaching. Laurie says her session is for all middle level directors as well as for smaller high school programs. Watch for time and place in the convention program. She's been told it will be an early morning session.

The Northwest is also being represented by the group called *Just 4 Kicks*. This group is enjoying some incredible success. Four uniquely talented and musically active professionals, Kirby Shaw, Randy Crenshaw, Kirk Marcy, and Vijay Singh. Within the few short years since they put their a cappella quartet together at a jazz festival at Mt. Hood Community College, *Just 4 Kicks* has become a staple at jazz clinics and festivals all over the United States and Canada.

Wallace Long's Willamette University (Salem) Jazz Choir will round out the Jazz Showcase at the convention. This group brings incredible credentials to the jazz scene. Again, check your convention program for time and location for all of these fine NW performers.

Willamette University Ad

Willamette University Advertising here



Laurie Cappello-Marcy

Laurie Cappello-Marcy is currently on leave from her position as the Director of Vocal Music at Evergreen Middle School in Everett, Washington. She is pursuing a Doctor of Arts degree in Choral Conducting with a Secondary Emphasis in Jazz Pedagogy at the University of Northern Colorado and serves as a Teaching and Administrative Assistant in the Jazz Studies Program. A native of Spokane, Washington, she received her Bachelor of Music Education degree from Whitworth College and a Masters of Arts in Music from Gonzaga University. During her seventeen years of teaching, Laurie has taught vocal and instrumental music at all levels.



Words for the Soul

(continued from page 5)

LESSON #3 - The process is more important than the product.

I have often remarked that the most memorable moments for me have occurred in the context of a choral rehearsal, not a choral performance. The goal of teaching music is not the final performance, but rather enjoying the discoveries as they present themselves in the rehearsal process. If the process is to succeed, the conductor must create a rehearsal atmosphere where the singers feel free to fail - because it is through failure that the learning process is best served. In performance you get one shot - either good or bad, and for better or worse

“*... it is the journey that is most important, not the arrival.*”

you are often judged on that one attempt. Music is about creativity and nurturing the soul. We must remind singers (and ourselves) that it is the journey that is most important, not the arrival. Too often the arrival is synonymous with the end - and finding the end is not about nurturing the soul.

LESSON #4 - Sometimes you have to stop listening in order to hear the music.

Physicians have many machines that enable them to become medical engineers, and choral directors have learned well the tools of the trade for aligning vowels and rhythm. What we tend to forget is that both the physician and the musician are healers; one heals the body, the other the soul and the spirit. Singers come to your rehearsals to be fed, both spiritually and musically. They freely bring to us their good will, their desire to perform to the best of their ability, and their love for singing. Unfortunately not all singers possess the same talent for producing a pretty tone. However,

each singer has the same basic need to feel affirmed, appreciated, and valued. Too often, choral directors become so engrossed in the details of the music that they forget to remember whom the music making is for. There comes a point when the conductor must say, “I think we have reached the summit - we’ve gone about as far as we can go.” Now some of those peaks will be higher than others, and when that happens, when the choir has a heart that is bigger than their tone, it is important to remember that sometimes you have to stop listening in order to hear the music.

LESSON #5 - When the student is ready the teacher will emerge.

In his best selling book, *The Road Less Travelled*, author M. Scott Peck writes that one of the keys to healthful living is being able to internalize the



concept of “delaying gratification.” There is perhaps no person that understands this better than a teacher. The nurturing we do today will probably come to full fruition many years down the road - and we may never even know it. But that is what teachers do - we plant seeds in a very large forest with the hope that one day a tree will stand tall and strong.

I frequently ask myself, “Am I a music teacher, or am I a teacher who uses music to teach something else?” I think the answer is both. Ever since I was a young boy, I knew that what I wanted to do with my life was to teach. It’s who I am, it’s what I do, and I’m not sure I could be happy doing anything else. I’ve learned over the years that the rewards of my chosen profession come in ways less tangible than financial. One never knows the full extent of one’s impact. But, I am encouraged by the awareness that, like Mr. Holland in *Mr. Holland’s Opus*, I, too, may be teaching the future governor of my state.

LESSON #6 - The shortest distance between two points is a zig-zag line.

Now any high school geometry student will tell you that the shortest

distance between two points is a straight line. I’m sure there is a theorem to prove that. But music is not about theorems or scientific proofs: music is about art, and art exists for its own sake without any need to prove its need for being. A challenging aspect of teaching in 1998 America is that students have come to expect neatly wrapped packages. They desire to come to class, to be informed as to what is important to memorize, and then to perform well on the test. As a culture we have become accustomed to our daily dose of pre-packaged food and pre-packaged entertainment. Students must be empowered with the ability to see truth where it exists. This is where the value of music and the arts in general begin to play their part.

Few things of real importance to the development of the soul can be proved. Important things have to be felt and expressed. That is why people with things of importance to say tend to write poems or music. Because music teachers teach about something that cannot be seen, touched, or proved, we are required to resort to the realm of metaphor. Metaphor - an attempt to point out similarity between seemingly diverse phenomenon - is in the realm of the imagination. The challenge for the teacher is to sneak up on the student from all directions, to envelop them in a circle of ideas. What is that sense of discovery? The learning potential is enormous.

Music is about discovery and insight, and that requires a willingness to travel in other than a straight line.

LESSON #7 - A preacher and a teacher are opposite sides of the same coin.

Both our professions require a genuine calling; both are a form of education; and both seek to nourish the soul - one from behind a pulpit, and one from behind a music stand. Noted art historian and philosopher

(continued on page ---_



Words for the Soul

(continued from page 9)

wrote, "Tenuine art and genuine religion are different manifestations of one spirit; so are sham art and sham religion." Unfortunately there is no easy on easy off access to truth. To those willing to look and listen, the arts stand as companions on our life-long quest for insight and truth. Works of art - those pieces of human endeavor worthy of being called art - carry with them the promise that it will take a lifetime for all of their secrets to be revealed. The more we bring to the artwork, the more it gives back in return.

For centuries, the church and the worship service have been the natural home for the arts. In these sacred

“

*Works of art. . .carry
with them the promise that
it will take a lifetime for
all of their secrets to be re-
vealed. The more we bring
to the artwork, the more it
gives back in return.*”
”



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
Use same ad this issue
as for Fall. Per Dan
contract dated
12/28/98

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

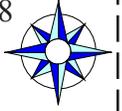
This Little Light of Mine - Harris, 2
pt., B&H OCTB6921, \$1.40

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 Rottsoik 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



Keeping the Convention Spirit Alive

The busy holiday concert season is over. The reality of winter in Montana has set in. The time is perfect for digging through the stack of notes and other stuff you took home from the Montana Music Educators Association (MMEA) convention in October. You know, all the material that you put on the shelf in your office that Monday morning after convention.

Upon reflecting on this year's MCDA sessions, I asked myself how was I making use of the wealth of information that I received. How did I process the material? Was the material making a difference in my everyday teaching? Were my students profiting from the two days that I spent in those workshops? These are the types of questions that we as music teachers must be prepared to answer if we are going to continue to keep these MMEA days sacred in our school calendars.

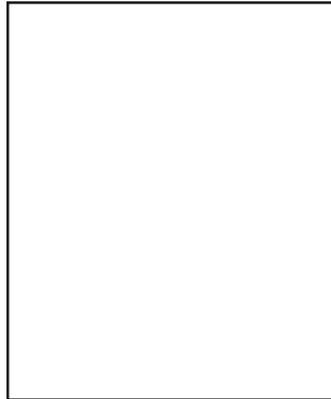
I thought that all of the sessions this year were wonderful. The reading session organized by Dean Peterson provided us with a group of contrasting pieces that included something for everyone. Gary Funk's lecture/demonstration/discussion was very enlightening, making everyone rethink the idea of commitment and the reasons why our students sing in our choirs. Not only did we as teachers express our thoughts on this subject, we also heard from students about their reasons for committing to the choral art. Lastly, our sessions with Axel Theimer were, in my estimation, some of the most professionally thought-provoking workshops I have attended.



tion? MMEA ha that I am portraying and body language. (Boy, did that session hit home!) It has made a tremendous difference in both the choir's attitude and mine towards the music. I have also spent time soliciting the performers' opinions about the music, the interpretation of the text, and where the music is in terms of concert preparation. This has given them more ownership in the music, thus enhancing their level of commitment - the very topic that Gary Funk was discussing.

Did the MMEA convention sessions make a difference in my classroom? The answer is most definitely yes. I can hear it everyday. I can feel it in the attitude of the students. All it took was a commitment on my part to keep thinking about the information I was given and stay with those ideas long enough to let them work. I have always tried ideas from convention on the choirs when I returned. The difference this year is that I stayed with them for more than a day or two. I have given the choir time to learn the new concepts and digest them. For example, I am just now starting to see the benefits of the vocal technique exercises that Axel Theimer presented. It has taken two months, but those techniques are helping. The choir sounds better. Patience!

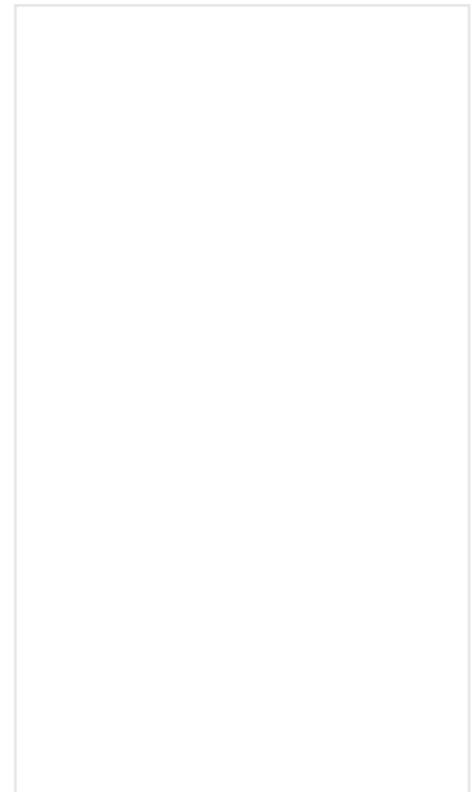
Do I need to rethink how I spend my time at convention? No, I need to rethink how I spend my time immediately after the convention. I need to study the material that I get at convention while it is still fresh. I need to decide what it is that I am going to implement into my classroom and how I am going to include



Marco Ferro, President
ACDA Montana

it, while I still have a clear memory of the clinicians' presentations.

It's not too late for this school year. Go back through your convention notes or call a colleague that was at a session with you. Take a couple of week's worth of rehearsal in a cold, dark, Montana winter and think about your conducting or work on vocal freedom with your choir. Let your students talk about the music that they are singing; ask them what the choir needs to work on next week. *Keep the convention spirit alive in your daily*







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*

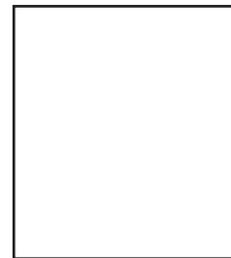
VoiceCare II - *The Choir Director/Teacher,*

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)



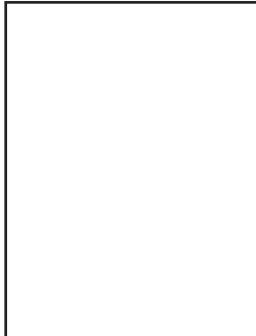
Marco Ferro



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.

**Support
our
Advertisers
They are
supporting
ACDA!**

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.

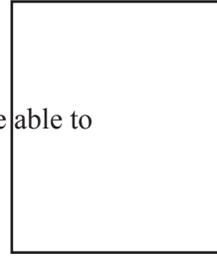
I've been extremely fortunate to have an enthusiastic and hard-working board. Members represent all phases of the choral art and we've had some eager and thoughtful discussions regarding choral issues in our state.

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, provides this edition's suggestions for sacred music selections. Watch for Scott's suggestions in future editions



Scott Dean

Two New Hymn Settings

Sing a New Church - arr. Jeffrey Honore
Hope A721, SATB, organ with optional brass, timp, and congregation

Using the tune *Nettleton*, Delores Duffner has created a rich text of five stanzas that calls a new church of diversity and unity into being. Hymn concertato style employs three unison stanzas, one stanza for two part chorus and another in four parts (a cappella) and a final stanza with the obligatory soaring descant. A great message for any time, particularly to start the new year.

Giver of Every Perfect Gift - K. Lee Scott
Concordia 98-3466, SATB, organ, congregation, with optional C instrument

In a style reminiscent of Carl Schalk's settings of Jaroslav Vajda's texts, K. Lee Scott sets these four stanzas of Vajda in e minor and to a graceful, yet compelling, tune. The stanzas (two part women, unison men, four part a cappella, unison with descant) are a supplication that God would reveal the gifts and talents each has been given and empower each to use them for God's kingdom. A quiet coda retains the prayerful nature of the text.

Old Text - New Tune

Take My Life and Let It Be - Arr. Matthew Armstrong
Logia (Concordia) 98-3455, SATB, keyboard

A lovely and lyrical new setting of the traditional text. Plenty of unison and simple, straight forward four part writing, this anthem could be used as a quiet call to recommitment during Lent.

Two Selections from Lauridsen's Lux Aeterna

Peer Music, SAATBB, a cappella

The best new recording of choral music I heard in 1998 is the L. A. Master Chorale CD of *Lux Aeterna* (RCM 19705) which also includes the *Mid-Winter Songs*, *Les Chansons des Roses*, *O Magnum Mysterium* and *Ave Maria*. Two selections published separately from *Lux Aeterna* are very approachable for the stronger church choir, be it small or large. *O Nata Lux* is the central movement of the work and is an expressive syllabic setting of serenity celebrating the Redeemer. *Veni Sancte Spiritus* is shorter, easier and is full of rollicking joy. This music is simply superb and beautifully written for the voice.

Two "New" Compositions by John Rutter

Veni Sancte Spiritus - Rutter
A435 oxford, SATB, organ

Mr. Rutter seems to have returned to his earlier, more "serious" style (e.g., *O Praise the Lord of Heaven*, *Praise the*

Lord, O My Soul) in these two recent works. Both can be heard on *Requiem: Music of John Rutter*, Choir of King's College, Stephen Cleobury, CDC5 56605
2. *Veni Sancte* (1998) is a setting of the medieval Pentecost poem. The motet is sectional following the structure of the text. Limited unison lines and minimal counterpoint; his use of a mild dissonant tonal language is refreshing. The organ functions more as a support for the choir than an obbligato instrument; choral divisi is limited.

Cantate Domino (1996) - Rutter
Oxford, SSAATTBB, a cappella

The textures Rutter employs in this quick, triple meter setting of Psalm 96 is reminiscent of late renaissance-early baroque polychoral psalm settings. Written for *Psalmfest* the piece is rhythmic with extensive divisi, key changes and some meter changes. Quotes "Veni creator spiritus" just before a da capo-like finish. A work of considerable challenge and reward.

Sheet Music Service of
Portland Ad



Sacred Literature Review

(continued from page 23)

Four American Folk Hymns

Arr. Mack Wilburg
Oxford 94.256 SATB, Piano,
fourhands

Saints Bound for Heaven

Death Shall Not Destroy My

Comfort

We'll Shout and Give Him Glory

Come Thou Fount of Every

Blessing

Oxford has started a division that is more oriented to the American choral market which naturally includes works by Americans. Many have enjoyed Mack Wilberg's spirited arrangements and I am delighted to see these four pieces now available. Each is available separately, 9" x 12", impeccable in clarity and only \$1.75 each.

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@fpcbelleveue.org

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



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
(continued on page 26)

What Price Existence?

(continued from page 25)

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

NW-Notes Advertisers

Patronize these fine businesses
which are supporting YOU.

Associate Consultants for
Education Abroad - p. 6

Capitol Music Center - p. 11

Malecki Music, Inc. - p. 12

New Century Music - p. 20

Oregon State University - p. 22

Peery Products, Inc. - p. 2

Pepper Music - p. 21

SDG Records - p. 7

Sheet Music Service
of Portland - p. 23

Willamette University - p. 8



APPLICATION for MEMBERSHIP in the American Choral Directors Association

Account No. _____

Please fill our completely

Please accept my application for membership in ACDA as indicated below: New

- | | |
|--|--|
| <input type="checkbox"/> Active \$55.00 | <input type="checkbox"/> Renewal |
| <input type="checkbox"/> Associate \$55.00 | <input type="checkbox"/> Institutional \$75.00 |
| <input type="checkbox"/> Student \$20.00 | <input type="checkbox"/> Industry \$100.00 |
| <input type="checkbox"/> Retired \$25.00 | FOREIGN ACTIVE |
| <input type="checkbox"/> Life \$2,000.00 | <input type="checkbox"/> Airmail \$75.00 |
| | <input type="checkbox"/> Surface mail \$65.00 |

Life membership is payable in annual installments of \$200.00 or more.

Canada same as U. S. Please remit in U. S. funds only.

Make check or money order payable to:
American Choral Directors Association

Name
Mr. Ms. Mrs. _____
Send ACDA publication to:
c/o _____
Street _____
City _____ State _____
Phone (____) _____ Zip+4 _____

Alternate Address:
c/o _____
Street _____
City _____ State _____
Phone (____) _____ Zip+4 _____

IMPORTANT - Please Complete This Section

Please check areas of activity:

- 1 Elementary School
- 2 Junior H. S.
- 3 Senior H. S.
- 4 ACDA Student Chapter
- 5 Jr./Community College
- 6 College/University
- 8 Community Choir
- 9 Church Choir
- P Professional Choir
- S Supervisor/Administrator

Please check classification of choirs directed:

- | | | | |
|-----------------------------------|-------------------------------------|---|--|
| <input type="checkbox"/> Children | <input type="checkbox"/> Boy | <input type="checkbox"/> Girl | <input type="checkbox"/> Men |
| <input type="checkbox"/> Women | <input type="checkbox"/> SATB/Mixed | <input type="checkbox"/> Jazz/Showchoir | <input type="checkbox"/> Ethnic/
Minority |

Place of Employment _____
Title and/or Position _____

Mail to:
Gene Brooks, Executive Director: ACDA
P. O. Box 6310
Lawton, OK 73506-0310

American Choral Directors Association
Northwest Notes
Howard Meharg, Editor
2702 Field Street
Longview, WA 98632

NON-PROFIT ORG.
U. S. Postage Paid
Permit No. 175
Longview, WA 98632