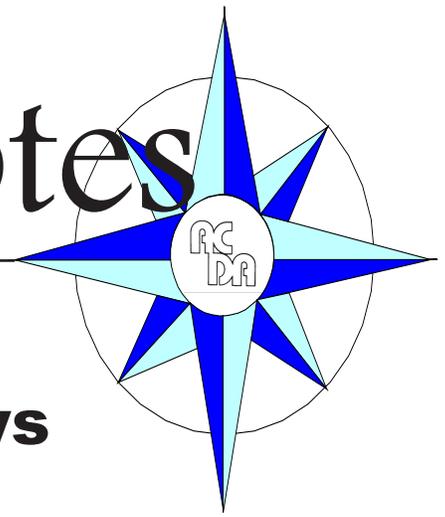


Northwest Notes

Newsletter for the NW Division - The American Choral Directors Association

Volume XI, No.1

Fall - 2002



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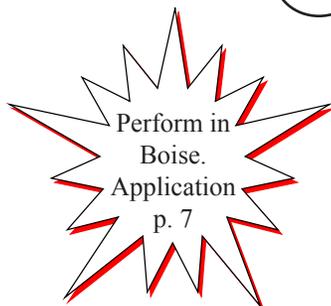
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Peery Co. Ad

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New President, Twyla Brunson

Twyla embarks on “excellent adventure”

It is a great privilege to be writing this column for Northwest Notes. I feel very lucky and humbled to be president of the Northwestern Division. There are many wonderful choral directors in our division, and it is a great honor to serve all of you. I would first like to recognize Karen Fulmer for her leadership the past two years. She had great vision for our division as President and led us to a terrific convention in Tacoma in March 2002. I know I speak for our members in thanking her for her tireless efforts and countless hours on behalf of the NW choral directors. We are a stronger division for her work and I know I will try to live up to the legacy she has left.

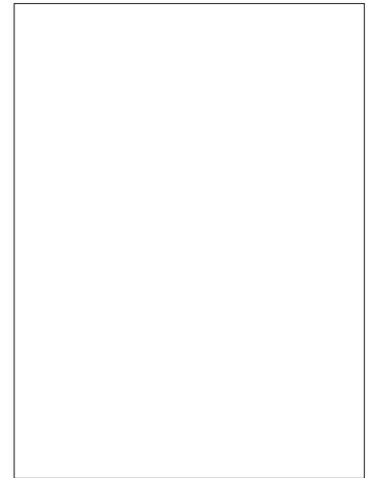
One of the first projects I am working on is the new NW Directory. As I have been opening the forms sent to me, I have seen many messages written on them. I haven't had a chance to answer them, but know I appreciate all of them. It reaffirms my feeling that ACDA is a great organization to work in, and I hope to get to know more of the members in our division these next two years. When you read this column, the date for sending in your information will have passed. But if you forgot to send it and want to email your information to me before October 30th, I will try to get it included.

August 16th-18th I was privileged to attend the National Board meeting in New York City, site of our National Convention February 12-15, 2003. This will prove to be a great convention and I urge as many of you who can, to attend. There are many outstanding choirs from the US with 3 international choirs. By this time, you will have received registration materials via the Choral Journal and mail. Interest sessions will all be held at the 2 convention headquarter hotels, the Hilton New York and Sheraton New York. Performances are in St. Patrick's Cathedral, Riverside Church, Carnegie Hall, and Avery Fisher Hall

Elizabeth Kamerin, Western Division President-elect, and I had “Twyla & Elizabeth's Excellent Adventures” during the time we were there, so I thought I would pass on a few tips that may help you if you attend.

When you arrive at JFK or Laguardia Airports you can take the New York Airport Service bus to Grand Central or Penn Stations where you board a shuttle to your hotels. This is a good deal, \$23 for JFK and \$17 for LGA, roundtrip. It is relatively quick and efficient. It runs frequently and easily from your hotel back to the airports. Look for “Ground Transportation” after baggage claim and pay for your ticket at their station outside. When you get to Grand Central or Penn Stations, they are very helpful getting you on the shuttle to your hotel. There will be buses to concert venues offered by ACDA, but you can buy a week's pass on subway, metro buses for about \$17, and is an easy way to get to concerts with a little work with the schedules. If you don't think you would be comfortable with that, then the ACDA buses are the way to go.

Eating in New York is not cheap, but you can help keep those costs down by having an adventure and exploring some of the small cafes around the area. Eating in the hotels can get pricey. Some of the places we found with very good food that were not outrageous with great service were Rue 57 Brasserie on Corner of Avenue of the Americas and 57th St., Shaan, the Restaurant of India, on West 48th St., and Morrell Wine Bar & Café at 1 Rockefeller Plaza. There are many of these around, so explore them. There are also several small groceries, delis, and McDonalds and Burger King near the Hilton. And of course, the corner hot dog stands that were great and an inexpensive way to buy cokes for your hotel room. The Hilton is one block off



Twyla Brunson, NW President

5th Avenue, and there are many sites to see when you don't have a concert. And if you have children, there is the only Pokeman store near Rockefeller Plaza and the world's largest Toys 'r' Us store in Times Square! Quite an adventure!

As I write this column on September 11th, I am reminded what an important part music and the arts play in all our lives and in our country. I hope you will all take the opportunity this year to share your love of the choral art with students, choir members, and audiences. We can truly help “fill our country's soul back up” during dark times and lift spirits helping us soar above adversities.

I wish you a wonderful new season of music.





ACDA, IAJE, and the Trouble with the Blues Scale

*Jim Jirak, Jazz and Show
Choir R & S Chair for
NW-ACDA*

For two years I've contemplated attending the IAJE Teacher Training Institute. This summer I went. I went because the cost was very reasonable, we have good airline connections from Boise to Las Vegas, and Vijay Singh and Connaitre Miller were on the faculty!

I attended the jazz piano track so I could better instruct the music education majors at Boise State. But I really enjoyed the general sessions taught by Shelly Berg. He is the author of the popular improvisation method, "Chop Monster." (I got really excited when he announced there is a forthcoming SINGERS edition!) Anyway, Dr. Berg taught us all how to improvise in 2 days. He moved at warp speed and he warned us about one of the perils of the Blues Scale; the fourth scale degree.

Haven't we all cringed during an improvised solo; whether sung, or played? The reason we cringed could have been the inappropriate use of the fourth scale degree. That specific pitch is best used as a PASSING TONE on the way to one of the pitches of what I call the chord of the moment. That is why Shelly Berg emphasizes the teaching of triads and 7ths, so young players don't 'land' their solo on F of a C7 chord.

Music theory aside, my time at the TTI was well spent. But should the International Association for Jazz Educators be mentioned in an ACDA publication? Why yes, and with the same spirit in which I always recommend ACDA to IAJE members!

Editor's note: Speaking of "the blues," take a look at the article on page 9.

An ideal program for rejuvenation!

Roberta Jackson, Children's Choir R & S Chair, NW-ACDA

For the past nine summers I have been fortunate to attend the annual Choral Music Experience Institute for Choral Teacher Education under the leadership of Dr. Doreen Rao and her gifted staff. Institute sites I have attended include: Chicago and De Kalb, Illinois, London and Canterbury, England, Victoria, BC, and St. Andrews, Scotland. This summer, the Institute was held outside of Dublin, Ireland, at Maynooth College, a site that looked like Hogwarts in "Harry Potter and the Sorcerer's Stone!" Studying ancient, folk, and contemporary Irish music where it was born or inspired was magical. Living for 8 days immersed in the study of Irish music gave me a broader perspective and greater appreciation of it.

The highlight of the 2002 CME Ireland Institute was studying, rehearsing, as well as performing the premiere of "Out of the Mist, Above the Real", the commissioned three movement cantata by composer-in-residence Daniel Brewbaker. I also had the privilege of daily study with Mr. Brewbaker, focusing on his unique style of choral/orchestral composition. "Out of the Mist, Above the Real" is based on the poem, "The Irish Cliffs of Moher", which "expresses a search for ancient origins, a passionate yearning to find the most distant, primal earthly, and heavenly progenitor of existence", as the program notes describe. It is scored for treble choir, sung by the Young Artists Choir (New Orleans CC/Cantare CC- Canada/Carlow CC – Ireland/County Wexford CC- Ireland); SATB choir, sung by the conductors and the University of Toronto Women's Chamber Choir; Uilleann pipes, a "gentler" version of the bagpipes, played by well-known Irish artist Joe McKenna; chamber orchestra – Dublin Virtuosi; and soloist Noirin Ni Riain, internationally acclaimed singer of spiritual songs from many traditions. The premiere was given at the National Concert Hall in Dublin – very exciting!!

CME is rooted in score study and analysis as the foundation for all music-making. Our concert repertoire, which we analyzed, taught and conducted in Master Class, and performed also included selections from Handel's "Messiah", Irish folk song arrangements, and Bobobo – music/dance from Ghana, and other selections as part of the theme: "Visions of Peace, Voices of Praise".

As Artistic Director of the Portland Symphonic Girlchoir, I no longer have the time to sing in a semi-professional choir, such as I did for 14 years as a member of the Oregon Repertory Singers. I really miss singing with them! So, performing as part of the CME Institute Choir gives me the opportunity to be a singer and a learner again. I know that a number of my NW colleagues also find similar renewal singing as a member of the Oregon Bach Festival Chorus or as part of summer workshops, such as Haystack. And, as a conductor, I value the opportunity at CME to conduct the YAC, as well as observe Dr. Rao's brilliant teaching and conducting. I highly recommend being involved as a student, teacher, conductor and singer.

A contrasting activity for me this summer was attending the second half of the 6th World Symposium on Choral Music held in Minneapolis, the first time the WSCM has been held in the U.S. What an amazing experience it was to hear choirs and presenters from Africa, Asia, Canada, Europe, Latin America, Scandinavia, and the United States! In addition, sight-reading sessions were presented representing repertoire from around the world... what an invaluable resource! I also enjoyed meeting a number of composers for the first time including Rollo Dilworth, Robert A. Harris, Wayland Rogers, and visiting with composers whom I already knew, such as Francisco Nunez, Lee Kesselman, and

(continued on page 5)



An ideal program for rejuvenation!

(continued from page 4)

David Brunner.

It felt wonderful to be among so many colleagues from the Northwest who attended the 6WSCM. Hearing Penderecki's "Credo" sung by the Oregon Bach Festival Chorus & the Minnesota Chorale, the St. Olaf Choir singing Sarah Hopkin's "Past Life Melodies", and the Norwegian Soloists Choir sing Bach's "Singet dem Herrn" became some of the favorite choral memories of my life! And, for me, the best part was being a listener and "receiver". I left Minneapolis feeling thoroughly re-charged and re-energized!

Although "international" experiences such as those I described are ideal, there are many opportunities for continuing education and rejuvenation closer to home. Each state in our Northwest ACDA Division offers summer or fall workshops to give information, resources, and inspiration, which are so crucial to helping us, as choral conductors, continue to feel "on top of our game". Area colleges also provide a number of workshops and courses to help us continue to hone our craft. And, of course, the regional and national ACDA conventions are a terrific resource. I hope you are planning to attend the New York City National Convention next February. It sounds like one not to be missed!

Teaching and giving is very draining – renewal is a must to remain inspired and positive with our singers. I challenge you to take advantage of the next opportunity for growth that presents itself.

Portland Symphonic Girlchoir Announces Compact Disc *Our Hearts Sing!*

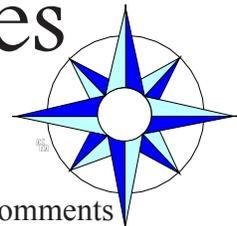
The Portland Symphonic Girlchoir, under the direction of Artistic Director Roberta Q. Jackson and Associate Conductor Debra R. Burgess, is pleased to announce the release of its 4th CD *Our Hearts Sing!* Recent PSGC commissions and premieres performed by the Premier Choir, such as Valerie Shield's beautiful *V'eirastich li l'olam* (I Will Betroth Thee To Me Forever) and *Love Is Patient, Love is Kind*, Stephen Hatfield's lilting *Colcannon*, and Imant Raminsh's stunning *Into An Unknown Land*, are featured. Additional selections performed by each of Girlchoir's four ensembles: Debut Choir, Intermezzo Choir, Premier Choir and Encore Singers are also included, which is a PSGC tradition. From the hauntingly beautiful *My Lord, What a Morning* sung by Intermezzo, to the jazzy *Naughty Four O'Clocks* sung by Debut to the delightful *Il Est Bel Est Bon* performed by Encore Singers to Stephen Hatfield's amazing *Living in a Holy City* sung by Premier, *Our Hearts Sing!* showcases PSGC at its finest!

PSGC, a 175 member youth choral organization which recently added its 5th ensemble, is entering its 14th Season. Highlights of the 14th Season include the premiere of *Christmas Lullaby For A New-Born Child* by well-known Canadian composer Imant Raminsh, as well as Intermezzo Choir's Tour to New Orleans and the Premier Choir/Encore Singers Tour to Spain and Portugal.

Our Hearts Sing! is available from the PSGC office 503.226.6162 or via email: singer@girlchoir.com and from Sheet Music Service of Portland or visit PSGC's website at www.girlchoir.com



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. 21, Jan. 15, and April 15. (See page 22 for info)

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



Pepper Full Page



APPLICATION FOR CHORAL PERFORMANCE
ACDA Northwest Division Convention
Boise, Idaho, March 3-6, 2004

Please type or print legibly

I. General Information

Name of ensemble _____ Number of singers _____

Voicing: SSA(A)____ TTB(B)____ SATB____ Other____

Type and/or level _____
(University, community college, high school, junior high/middle school, children, boy, women, men, treble, church, jazz/show, etc.)

Name of institution _____

Institution address _____ City _____ State ____ Zip _____

Name of director _____

Director's home address _____ City _____ State ____ Zip _____

Director's home telephone (____) _____ Summer telephone (____) _____

Member of ACDA? Yes____ No____ Expiration date _____

Eligibility: Conductors must be current members of ACDA and must have been employed in the same position since the fall of 1998. It is understood that ACDA will not assume any financial responsibility for travel, food and lodging for performance groups. This application implies that the above-mentioned group is prepared to travel and perform at the convention, if accepted. Preference will be given to groups which did not perform at the last NW convention.

Signature of director _____

Signature of administrator _____

(Principal, department chair, minister, etc.)

II. Proposed Program for Performance

The total program time may not exceed 25 minutes. The use of photocopies or duplicated music at ACDA conventions is prohibited. Accompaniment tapes may not be used on the audition tapes or on ACDA convention programs.

Title _____ Composer _____ Performance time (in minutes and secs.) _____



III. Audition Tape Specifications

- A. Each of the three recorded selections for this performance application should be prepared on superior-quality stereo cassette tape. No CD recordings will be accepted. No accompaniment tapes may be used.
- B. The total length of the audition tape should be 10 to 15 minutes and should include three selections (all by the ensemble listed on this application); one each from 2002-2003, 2001-2002, and 2000-2001
- C. Show choirs or choirs that incorporate extensive movement in performance should include both an audio cassette and video tape.
- D. Selections recorded on the audition tape:

Selection #1 (from 2002-2003)

Title _____
 Composer _____

Please check for selection #1:

Location of performance recording:
 Concert ___ Studio ___ Rehearsal ___
 Tape editing:
 Unedited ___ Professionally edited ___

Selection #2 (from 2001-2002)

Title _____
 Composer _____

Please check for selection #2:

Location of performance recording:
 Concert ___ Studio ___ Rehearsal ___
 Tape editing:
 Unedited ___ Professionally edited ___

Selection #3 (from 2000-2001)

Title _____
 Composer _____

Please check for selection #3:

Location of performance recording:
 Concert ___ Studio ___ Rehearsal ___
 Tape editing:
 Unedited ___ Professionally edited ___

IV. Programs

Applicants must submit one program (or photocopy) for each of the years represented on the tape.

Mailing Instructions

Mail this completed form with audition tape and programs to your ACDA State President postmarked no later than April 1, 2003. Materials will not be returned.

Schedule of Dates

- April 1, 2003 - Audition tapes, application forms, and programs mailed to ACDA State Presidents.
- May 1, 2003 - Audition materials mailed to Northwest Division screening committee chair.
- June 1, 2003 - Applicants notified of audition results.

.....
Recommendation by State Audition Committee

The tape accompanying this application has been selected by the State Audition Committee for consideration for the 2004 ACDA Northwest Division and is hereby forwarded to the Division Audition Committee.

Signed _____ Date _____
 (Signature of state president)

.....
Final Recommendation by Division Audition Committee

Invite? Yes ___ No ___

Hold for waiting list _____

Interest session _____

Signed _____ Date _____
 (Signature of Division Audition Committee Chair)



HOW TO SING THE BLUES

by *Lame Mango Washington* (attributed to *Memphis Earlene Gray* with help from *Uncle Plunky*, revisions by *Little Blind Patti D.* and *Dr. Stevie Franklin* (with apologies to vocal jazz directors).

1. Most Blues begin, "Woke up this morning."
2. "I got a good woman" is a bad way to begin the blues, 'less you stick something nasty in the next line, like "I got a good woman, with the meanest face in town."

Choral Director's
Candy Store

ACFEA

3. The Blues is simple. After you get the first line right, repeat it. Then find something that rhymes ... sort of: "Got a good woman with the meanest face in town. Got teeth like an alligator and weigh 500 pound."
4. The Blues are not about choice. You stuck in a ditch, you stuck in a ditch; ain't no way out.
5. Blues cars: Chevys and Cadillacs and broken-down trucks. Blues don't travel in Volvos, BMWs or Sport Utility Vehicles. Most blues transportation is a Greyhound bus or a southbound train. Jet aircraft an' state-sponsored motor pools ain't even in the running. Walkin' plays a major part in the blues lifestyle. So does fixin' to die.
6. Teenagers can't sing the blues. They ain't fixin' to die yet. Adults sing the blues. In blues, "adulthood" means being old enough to get the electric chair if you shoot a man in Memphis.
7. Blues can take place in New York City but not in Hawaii or any place in Canada. Hard times in St. Paul or Tucson is just depression. Chicago, St. Louis and Kansas City are still the best places to have the Blues. You cannot have the blues in any place that don't get rain.
8. A man with male pattern baldness ain't the blues. A woman with male pattern baldness is. Breaking your leg cuz you skiing is not the blues. Breaking your leg cuz an alligator be chomping on it is.
9. You can't have no blues in an office or a shopping mall. The lighting is wrong. Go outside to the parking lot or sit by the dumpster.
10. Good places for the blues:
 - a. highway
 - b. jailhouse
 - c. empty bed
 - d. bottom of a whiskey glass
 Bad places:
 - a. Ashrams
 - b. gallery openings
 - c. Ivy League institutions
 - d. golf courses
11. No one will believe it's the blues if you wear a suit, 'less you happen to be an old ethnic person and you slept in it.
12. Do you have the right to sing the Blues? Yes, if:

(continued on page 10)

How to sing the blues

(continued from page 9)

- a. you're older than dirt
- b. you're blind
- c. you shot a man in Memphis
- d. you can't be satisfied

No, if:

- a. You have all your teeth
- b. you were once blind but now can see
- c. the man in Memphis lived
- d. you have a retirement plan or trust fund

13. Blues is not a matter of color. It's a matter of bad luck. Tiger Woods cannot sing the blues. Gary Coleman could.

14. If you ask for water and Baby give you gasoline, it's the blues.

Other acceptable blues beverages are:

- a. wine
- b. whiskey or bourbon
- c. muddy water
- d. black coffee

The following are NOT blues beverages:

- a.

- a. mixed drinks
- b. kosher wine
- c. Snapple
- d. sparkling water

15. If it occurs in a cheap motel or a shotgun shack, it's a blues death. Stabbed in the back by a jealous lover is another blues way to die. So is the electric chair, substance abuse and dying lonely on a broken down cot.

You can't have a blues death if you die during a tennis match or getting liposuction.

16. Some blues names for women:

- a. Sadie
- b. Big Mama
- c. Bessie
- d. Fat River Dumpling

17. Some blues names for men:

- a. Joe
- b. Willie
- c. Little Willie
- d. Big Willie

18. Persons with names like Sierra, Sequoia, Auburn, and Rainbow can't sing the blues no matter how many men they shoot in Memphis.

19. Make your own blues name (starter kit):



a. name of physical infirmity (Blind, Cripple, Lame, etc.)

b. first name (see above) plus name of fruit (Lemon, Lime, Kiwi, etc.)

c. last name of President (Jefferson, Johnson, Fillmore, etc.)

For example, Blind Lime Jefferson, or Cripple Kiwi Fillmore, etc. (Well, maybe not "Kiwi.")

20. I don't care how tragic your life: if you own a computer, you cannot sing the blues.

Editor's note: You vocal jazz folks probably knew all these rules for singing or not singing the Blues long ago. Now it all makes sense, the reason I've had such a horrible time trying to sing jazz, especially blues type stuff. I own a computer! Apologies to the originator of this material and thanks. It came to me by way of mass e-mail and the source is unknown.



A "Grading Quadrant" approach to report cards

by Ken Berg

Reprinted by permission from "Reprise," the Alabama state ACDA newsletter, Fall, 2001. Ken Berg is the High School R&S Chair for Alabama. Ken is Fine Arts Chair at John Carroll Catholic H. S. in Birmingham, Alabama.

You and I make music because – well, that’s just who we are – we love it! In a perfect world our young choristers would “love it” just like we do, and the daily experience would be breath-taking. In reality, few of these young singers understand what it means to “love” anything, much less an art form like choral singing. So why are they here? Why do they sign up for choir classes that have extra rehearsals, added fees and responsibilities? I don’t know about yours, but mine do it because they like to be with their friends, they like to travel and they think it’s an easy “A.” Fine! I like to be with friends, too. I understand that. I like to travel, although being in charge of a bus load of kids is hardly a vacation. An easy “A” – got a little problem with that.

So, over the years, we have developed an operating procedure called the “Grading Quadrant.” It works like this: ...a vertical line bisected by a horizontal line. This creates four quadrants.

The upper left quadrant is designated as the location for the grade given for “Singing Ability.” For most choristers this is an A or B, based on what kind of sound they make and their ability to accurately match pitch. The trick is to demonstrate to them that this (quadrant) is only 1/4 of their grade.

The lower left quadrant is designated as the location for the grade earned by the chorister’s “Sight Singing” ability. If they do it well, or are improving, they can receive an A or B

here without too much hassle. As part of their daily grade, they tend to take (sight singing) more seriously. Again, this is only 1/4 of their grade.

The lower right quadrant is designated as “Study Hall” skills. We don’t use this quadrant all the time, but there are occasions when one section needs some extra attention and the other choristers are left on their own for a part of the time. As long as they are quiet and occupied while the sopranos (or whoever) are working, they can get an A or B in this quadrant. If they are distracting in ANY way, that grade can quickly descend to a C or lower. Again, we don’t use this very often, but it’s rather handy to have. They need to learn to use time wisely and how to be respectful of other work going on. When it’s used, it is 1/4 of their grade. When it’s not used, the other grades are all the more important.

Finally, the upper right quadrant. My personal favorite. This is the grade they get for “Rehearsal Technique.” Do they work hard in class? Are they always on time and prepared? Do they apply what they have learned? Do they encourage/ennoble each other? Do they use correct posture and facial expression? Lots of things fit into this category! An “A” in this quadrant is most impressive.

We keep cards on each chorister, especially in the Introductory and Advanced Choir classes, for each quarter. They get their grade on a weekly basis (9 weeks) by means of this grading quadrant. This way, they learn that being a “good singer” is not enough to get an “A” in choir. A nice/lovely/stunning voice is only 1/4 of the grade. What’s equally important is the development of good reading skills and good rehearsal technique. If you’re an “A” singer with a “C” rehearsal technique,

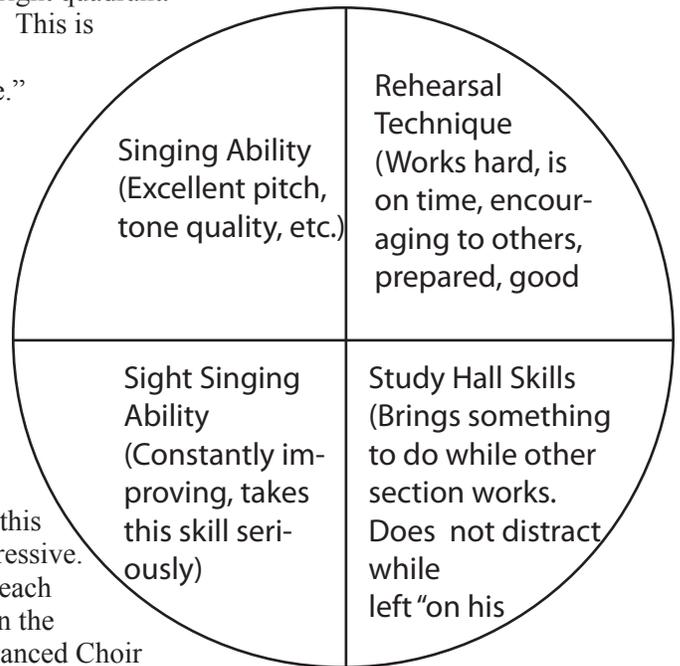
don’t be surprised to see a “B” or lower in choir.

This also gives us something that we can show parents when they want to know why little Suzie got a “C” in choir – she sings for church and everything. Well, Suzie does sing well – she would be an “A” chorister IF she got to class on time and worked hard while she was there. She would be a stunning musician if she would work on her sight reading as much as she works on her make-up!

Hope this can be of use to you. If you want to see a copy of our “Weekly Evaluation” form, I will gladly send it to you. As your state R&S chair, please feel free to contact me if you ever have any questions or ideas to share.

You can reach me via email: jchschor@hotmail.com

Ken Berg



Editor’s note: All school directors face grading time with varying methods. You probably incorporate some of Ken Berg’s notions in one form or another already. I’m sure Ken joins me in wishing you well in dealing with one of the more sensitive areas of the job. His “quadrant” approach seems helpful to me; thus the reprint.



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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.



Mozart in Alaska

by Mark Robinson, President, Alaska ACDA



September 11th has come and gone and we are once again reminded of the healing power of song. We were fortunate on the Kenai Peninsula to take part in the *Rolling Requiem*, an international memorial singing of Mozart's beloved masterwork. The Requiem sing was the brainchild of an anonymous patron at a Seattle Symphony Chorus concert last January and spread to include 15,000 participants, 180 choirs, 25 countries, and 42 states.

The Requiem began at precisely 8:46 AM in New Zealand at the International Date Line. It traveled from there to Australia, then Japan, then Taiwan,

Russia, Latvia, Europe, Portugal, Brazil, Suriname and across the United States. Homer was privileged to represent the Alaska time zone as the Homer High School Concert Choir, the Kenai Peninsula Community Chorus, and the Kenai Peninsula Orchestra had all performed this piece last April.

We debated about putting this in the auditorium or the less acoustically wonderful gym. We decided that this was a memorial and not a concert and thus we chose the gym so that more people could participate. It was a good thing that we did. Our gym was completely filled to standing room only with people wanting to share in a positive collective grief and a unified hope. It was a most moving and memorable experience. From day one all participants including four wonderful professional soloists from Anchorage (Stacia Jamieson, Marlene Bateman, Andrew Sweeney, and Todd Jackson) agreed without hesitation to do this. My high school students picked it right back up and even my freshman were able to sing along on most of it with only 3 weeks rehearsal. The orchestra was all there with people traveling from Seward, Ninilchik, Kenai, Soldotna, Anchorage and even Arizona. We had guests from Minnesota and Fairbanks and our audience included a survivor of the Pentagon attack. It was a remarkable experience for us all.

Each participant wore the name of a specific person who died that day and in our commons, we created a gallery of photos and bios of the individuals for whom we were singing. There were many tears that day, but the overwhelming sentiment I heard was "Thank You." As we all know, but sometimes forget, music is in fact the universal language. It gives shape and expression to our deepest emotions and gives us permission to share them with ourselves and others. It is a gift that we are privileged to share.

Musicals for Children

Board approves move from "hard copy" to electronic NW-Notes

The NW ACDA board, after considerable discussion, approved the move toward electronic "mailing" of NW-Notes to members beginning with the Spring issue of 2003. What this means is that you will be able to read your newsletter from your computer. You may also choose to print a copy for yourself by hitting the print key.

The board is sensitive to the ramifications of this move and welcomes comments from members about the decision. In effect, saying that the decision is not necessarily "final."

Many organizations are moving to this method of sharing documents and information. While there is considerable savings on printing and postage, for this to work effectively, we must have at least one correct e-mail address for each member. Mailing your e-mail address to Twyla Brunson at: <tbrunson2@mindspring.com>

would be the first step. If you haven't sent Twyla your directory information, it's not too late!

Comments may be directed to Twyla or to Howard Meharg, NW-Notes editor. Howard's e-mail address is: <hkmeharg@adelphia.net>





Editor lives under a 500 year

old curse! *“This explains so much,” say his friends*

Your NW Notes editor is cursed. No, it's the truth. You're gonna love this! A distant relative, who I just discovered and who writes columns for the Times-Journal in a town near Ontario, Canada, says the whole Meharg family name is "cursed." No, really! This guy, Bob Meharg, says he's discovered that since the 1500s, we've been under a black cloud placed there by the Archbishop of Glasgow.

My distant and unknown relative, Bob, has discovered that our family hails from a blood-soaked region along the border of Scotland and England he describes as once being in the "grip of feud and organized gangsterism." Trust me, Bob says, this was bad stuff. And it was made that way, largely, by a bunch of murderous clans known as the "border reivers," whose only major contribution to English culture was the word "blackmail."

These "goons" (Bob's word) thought nothing of sacking and looting a farm or neighboring clan. Now, right in the thick of all of this were our ancestors, who at that time went under the name of Graham. The Grahams, he says in a bit of understatement, were so good at their business that they brought a "certain amount of ill will." Thus, they were savagely persecuted by the English king of the day.

But that was just the beginning of the Grahams' problems. The Archbishop of Glasgow issued a tirade which, in part, went like this: "I curse thair heid and all the haris of thair heid; I curse thair face, thair ene, thair mouth, thair neise, thair toung, thair teith, thair crag, thair schulderis, thair breist, thair hert..." Only a Scot could come up with something like that! But it worked. It

became so unhealthy to be a Graham that many of them, at the behest of one smart family member, decided to change the name to avoid further attention. In a blaze of inspiration, he put the letters backwards, from Graham to Maharg and later to Meharg.

Then, in an equally bright move, a branch of the family ran off to the peace and safety of Northern Ireland.

It all makes so much sense now! In a trip to Ireland a couple of years ago, I found a Meharg near Dublin who said he (we) had many relatives in the Belfast (north) region.

So, there you have it. The intense desire to wear kilts, tears in the eyes when singing about the "Bonnie Banks o' Loch Lomond," fear of monsters in large bodies of water, and (worst of all) baldness. Remember the part about "all the haris of thair heid?" Actually since there are few "haris" to be concerned about, I suppose I should worry more now about my "ene" and my "crag." I'm a little uncertain about what part of the anatomy the Archbishop is speaking.

University of Or-



Mixed choir just may not be the model that works best

by John Haughey, MT-ACDA President



This is my last article to the Northwest membership as the next will be written by our incoming Montana President, Mary Senvold. My year has gotten off to what I feel is a great start and I thought I'd share with you why such a thing has occurred. After 23 years of teaching several mixed choirs and one or two female choirs per day, I decided to change the makeup of the course offerings. I took all the boys who are not in the advanced mixed choir and lumped them into one men's choir which is all ages (9th - 12th grade). I placed all of the females who aren't in advanced mixed or women's choir in women's choirs according to age (freshmen or 10th - 12th grades).

I've discovered that the amount of literature learned and concepts being covered has almost doubled as compared to the same time last year with predominantly mixed choirs. The students seem to be more interested in developing their vocal and musicianship skills and also get along better than before. Learning is accelerated in these classes of students of the same sex. Without dealing with the issues that arise when adolescents are among the opposite sex, I see the students singing out more even if they can't match pitch. They are more concerned about the music and less concerned about each other. When I need to remind someone to be on-task or help them with individual problems there is usually a positive outcome.

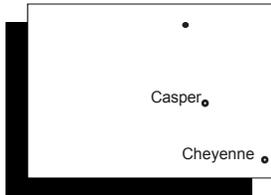


I always knew it would be good to get the boys together in a men's choir, but didn't realize the benefits of doing the same with the girls even though I always had girl's choirs. The females, I now realize were also being affected by boys in the class. They were more combative with each other and tended to interact in non-musical ways with the boys. As a male choir director, I guess I never thought about the fact that girls are influenced by hormones just as boys are. Maybe they aren't as influenced as the boys, but their behavior is much more agreeable now than one year ago. The repertoire for good female choir music has grown so much over the past 10 years that we are musically fulfilled without having to sing *Nigra Sum* every year.

The need to have the mixed choir as the be-all and end-all in high school choral music has, for me, disappeared. I am glad to have found such a rewarding year and hope you can benefit from my experience.

I have enjoyed my two years as Montana Choral Directors President and encourage all of you to get involved in your state leadership. Have a great year!

Norman
Luboff Re-
membered



You can't make a home run without getting to first base

by Jane Iverson, Wyoming ACDA President



We are often mistaken about Art. Art is not emotion. Art is the medium in which emotion is expressed. Nadia Boulanger

This quote is worth taking to heart. Yes, as musicians, we are involved in an emotional business. However, emotion expressed for the sake of emotion, no matter how enthusiastic, is nothing but a noisy gong or a clashing cymbal – signifying just that: nothing. In order for us to be responsible representatives of art, the discipline/discipleship of good musicianship has to come first. As my husband taught me years ago, “you can’t make a home run without getting to first base.”

Good musicianship is such a comprehensive concept that it is nearly impossible to explain. So rather than try, I offer you an example of getting to first base, second base, third base, and finally home.

I had the privilege of attending Robert Shaw’s last French Choral Institute in Souillac, France. Seventy professional singers and choral directors from the US and Europe rehearsed six hours a day, seven days a week, for three weeks, to prepare two full-length choral concerts as well as recordings of the concert repertoire.

The first surprise I encountered at the institute was that every one of these seventy professional musicians spent two entire days copying Mr. Shaw’s markings into their scores. These markings included when and when not to breathe, when to add 2 or 3 tenors to the alto part, dynamics, articulation, phrasing, diction (OH MY, the diction!). The thought and planning done for several months prior to Mr. Shaw ever meeting this chorus was impressively (and somewhat painfully) evident. The copying took hours. I know, because I did it, too. When I returned to my room that evening, a package was on my nightstand which contained histories and explanations of texts and composers. It was an inch thick.

The beginning of rehearsals brought another surprise. For the first two weeks, Mr. Shaw rehearsed these 70 singers *sotto voce*, counting – yes, counting! 1 and 2 and 3 and 4 and. I kept wondering WHEN Mr. Shaw would start rehearsing the words, especially because two-thirds of the repertoire was in French! Not until the beginning of the third week did we hear words, and the concert was six days away. When we did, you can imagine how meticulously together this 70-voice ensemble sang. Then, they began to make music, glorious music, and true Art. (Oh yes, and the French was good, too. Study sessions outside the six-hour rehearsal day insured this.)

It was an education to see professional musicians humbly copying, counting, practicing French, studying their scores, practicing, practicing and practicing. These gifted singers and conductors made enormous efforts to get to first base, second, base, third base, and finally, a thrilling, emotion-packed home run.

That home-run transcended ordinary life. It was a truthful and credible expression of emotion, born of understanding, discipline, humility and soulful vulnerability. These fruits of musicianship allow us, as Robert Shaw wrote, “to unify spirits before goodness and beauty and truth [which] is as close as men [and women] come in this life to the ends for which they were born. This establishes our humanity.”

We have an awesome opportunity and responsibility to teach, to re-create, and to express our humanity. What a way to live! CARPE DIEM!

Send your directory information to Twyla Brunson now

Name, address, telephones (work and home), e-mail address(es), place of work and type of work.

You may do this electronically by sending it to: tbrunson2@mindspring.com

or to Twyla at: Twyla Brunson

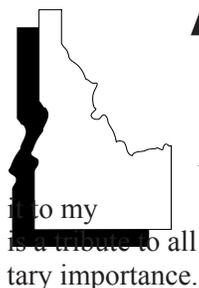
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A Choral Fanfare

by Renie Clements, President, Idaho ACDA



Aaron Copland's *Fanfare For The Common Man* has been on my mind lately, not only because I've introduced second grade music classes but also because it of mankind – not just those of momentary importance.

I had three choral experiences this summer that reminded me about the significance of music, particularly choral music, in the lives of the common person.

The dying days of a dear friend – what could I provide? What did he want? Music – to find him a recording of the last concert he sang in – ironically the everlasting and beautiful Brahmn's Requiem. He was not a professional musician. Rather, a professor of science with a fair voice at best but a passion for choral music surpassed by few I know.

A convention of women educators meeting in Boise – they wanted a choir director to put together a program with members in their ranks for banquet night. Who me? Direct whom? What seemed somewhat insignificant to start with, gave way to the importance of grateful smiles and a fanfare of beautiful song that came from deep inside their hearts.

The results of my small-town high school choir reunion – an emotion-filled scholarship benefit concert, unbelievable community pride and abundant financial support. The singing was OK, far from the polished academic voices of our college choirs but performed with infectious enthusiasm and heartfelt gratitude for the opportunity to be once again part of the choral instrument.



My point is this. Let us remember always that the most important thing we can offer, using our professional knowledge and skill as choral conductors, is to be mindful of the joy and beauty of choral singing in the lives of all – the farmer, the lawyer, the scientist, the mother, the florist, the coach, the retired business owner – all that learn, enjoy and love

WANTED! A Webmaster

The NW Division is looking for an individual with the time and expertise to handle the duties of redesigning, posting, and keeping our divisional web site current. The possibilities are endless. Forms, flyers, notifications of all kinds could be handled on the site. As members get accustomed to checking in on a daily or weekly basis, it could become a tremendous help to all in the profession. A great deal is in place already. The national ACDA office has help available as well as a physical "location" for hosting the site.

Interested?

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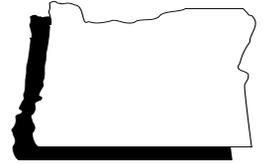
Howard Meharg, Editor, NW-Notes

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Jimbo, the Highway Philosopher



by Sandra Brown Williams,
OR-ACDA President

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We pulled into the Deli Mart 2 on U.S. Highway 287 in Decatur, Texas. Halfway through the 5,500 mile road trip my husband and I took this summer, we had begun to compare filling stations and rest stops. I noticed an older man on a ladder cleaning the windows. Once inside, it became apparent someone cared about the place. When the older man came into the store, I asked, "Are you the one who keeps this place looking so clean?" His immediate response was, "Do what you are interested in. I am interested in this place, so I do it. If you are not interested, you won't do it." I listened.



He then said, "Do what you need to do first. Do not start with your wants. If you begin with your wants, when you get there, you will feel empty." He then went on with his cleaning. As I was leaving I spoke to him again outside. He said without any prompting, "I try to take care of myself first, then I can take care of other people. Life can be hard, but you have to go through the valley. A lot of folks try to go around it and avoid it, but you got to go through it." Then he began singing an original version of "You've got to go through the valley." It was beautiful. He was beautiful. I introduced myself and my husband. He said "My name is Jim, but they call me Jimbo." He let me take his picture and I hoped it would turn out, knowing it is difficult to capture angels on film. It did turn out, and I am sending one framed to him. He had said, "I did have a picture taken one time." As we pulled out, this wonderful eighty year old man was back up on the ladder cleaning the windows and singing.

As conductors, we are interested in what we do. We have chosen this profession. We go to workshops to learn specific techniques and procedures that will help our students sing more beautifully, count more accurately, and understand more about the historical significance and harmonic structure of music. In the end, do our students appear interested in what they are singing? Is the audience captivated by an infectious interest on the part of the choir. Speaking with Jimbo reminded me of a college professor who asked the question, "At what point does the pitcher begin to throw the ball?" He led the class into realizing that the ball actually leaving the hand was late in the process of throwing. The interest and focus of our students should be apparent long before they sing. When Jimbo began his song in the midst of his dialogue, it was not a surprise. It seemed incredibly natural and appropriate. His understanding of what he spoke was so profound that his music made sense. The style was good because it was real. He communicated exactly what he wanted to communicate. In an effort to address this interest and readiness in singing, I have changed my rehearsal process over the last few years. The students learn that the rehearsal begins as they first enter the room, and it begins without me. They must find the energy from within themselves and must be willing to relate to

Jimbo, the Highway Philosopher

(continued from page 19)

the energy of other members of the choir. Of course, they have to be reminded almost every rehearsal, but each time they are more relaxed and more willing to take the risk of trusting themselves to be a vital and important part of the rehearsal process. First, I have them walk randomly around the room. They are asked to smile as they pass other choir members. The smile should be real. If they feel ill or sad, they are encouraged to come and tell me at that time. Otherwise, they are expected to find the joy in seeing their colleagues. They begin vocal and physical warm ups on their own. We have learned vocal warm ups in previous rehearsals. They should know their own voices well enough to know what works best. I listen and watch each member, even though I am often engaged in the final preparation of preparing the room for the rehearsal. If I have a concern, I ask them to stop moving and singing and give further instructions. The instructions are layered, becoming more specific and complex with each direction. Students are asked to do more than one thing at a time. Singing is dimensional. They are asked to look pleasant during this warm up time. The joyful and vibrant face must greet the printed page.

The response of appearing interested has to be learned. The group progresses to less independent movements and vocalizations until we come together as a group. I find that these exercises release tensions brought from outside the rehearsal room; they demonstrate that I trust and value each individual; they allow the group to smile and greet one another, and all members of the choir relate to one another rather than to just a select group of personal friends.

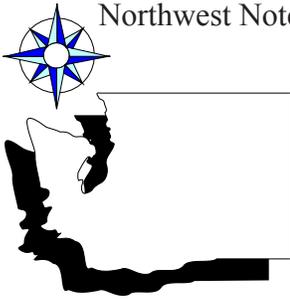
The director is now ready to work on the needs of the choir. Both the director and the students determine these needs. The students are asked which sections of the music are the most problematic. They are asked why the section is problematic. The students are engaged in the rehearsal process. The students are valued for their ability to ascertain the needs of the choir, and those who are lost begin to wonder with awe how some students know the problematic sections, and so they become more interested. By working on the needs of the choir, we can achieve the common "want" of desiring to have a choir that sings and communicates beautifully. It is so tempting for us to avoid facing our particular areas of weakness. It is encouraging to know that within a choir the individual strengths can be used to help others who are weaker. As the director, I rely on the strengths of my students. If, however, I have a weakness which consistently surfaces, it must be addressed. As Jimbo said, "First you take care of yourself and then you can take care of others."

Sandra Brown Williams
Regional Institute for the Teaching of Singing
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 107 Coal Shadow Rd. Evansville, WY 82636 307-233-2051 marcia_patton@ncsd.k12.wy.us
Childrens Choirs Roberta Jackson 15749 NW Clubhse Dr. Portland, OR 97229 (503) 645-7220 robertaj@gte.net	Jazz/Show Choirs Jim Jirak 3488 Minuteman Way Boise, ID 83706 208-389-9159 208-426-4101 jjirak@boisestate.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 Steve Peter 6038 NE 29th Ave. Portland, OR 97211 503-281-2474 smpeter@teleport.com	Multicultural Tom Isaacson P. O. Box 408 Haines, OR 97833 541-856-3349 isaactg@eoni.com
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Grown in Washington

by Judy Herrington, President, WA-ACDA



ACDA members in Washington are proud to share another wonderful leader with Northwestern constituents. Twyla Brunson is taking over the position of President for our Northwestern region and was honored (in July) for her leadership in ACDA and years of commitment to music education as the recipient of the Washington ACDA Leadership Award. Behind every leader is a unique history of experiences and significant individuals that shaped their direction. The following is a summary of an interview/lunch conversation with Twyla last summer:

To talk with Twyla is to recognize an individual who is a life-long learner, passionate about music and young people. As with any successful person, there is a teacher or mentor who motivated and shaped that person's direction. Twyla grew up in Weiser, Idaho, a town of 5,000 that is famous for its summer fiddle festival. The school in Weiser had a strong band program but not a strong choral program. However, Weiser had Esther Binning. This powerhouse of a teacher gave Twyla lessons in trio ensemble, sextet ensemble and solo lessons. Twyla continued her education at the University of Idaho, receiving a Bachelor of Music Education degree. Her thoughts upon graduation were, "I will never teach choir and certainly not junior high." (This is from a woman whose career includes 30 years of junior high choral teaching).

Three years of teaching elementary music classes led to a desire for performance opportunities available in working with junior high students. Reflecting on her career spanning 33 years of teaching in Walla Walla, Tacoma and Sumner, Twyla shared "I can't imagine doing anything else." Meeting former students who are now adults is an affirmation of what she has accomplished in her work.

Twyla's professional performance work has included singing with the Seattle Symphony Chorale, Opus 7 and in many opera and musical theater productions.

ACDA has been the fortunate recipient of Twyla's work "in the trenches" – running registration for regional convention, hospitality chair for the national convention in San Antonio, serving on the WA-ACDA board as President-elect, President and Past President. As NW-ACDA President-elect, her primary responsibility will be to plan the next NW-ACDA convention to be held in Boise, Idaho, in Feb. 2004.

Thank you Twyla for the joy, enthusiasm and expertise that you bring to this new level of leadership. Washington is proud to call you one of our own!

WA-ACDA Summer Institute

Simon Carrington was the featured clinician at WA-ACDA's Summer Institute held last July in Tacoma, Washington. Watch for details and next year's headliner in the Winter issue of NW Notes. Plan to attend during the last week of



Simon Carrington chats with Leslie Guelker-Cone at WA-ACDA's Summer Institute, July, 2002



Carrington in a session on choral diction, July, 2002



N. W. Division ACDA Advertising Contract

Northwest Notes

Division Newsletter of the American Choral Directors Association

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Northwest Notes, a division newsletter of the American Choral Directors Association is published three times each year: October, February, and May. Deadlines for advertising copy are:

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for further information or questions.



Harold Best, Allan Petker headline Oregon ACDA's sacred music workshop January, 2003

Dr. Harold Best, Dean (ret.) of the Wheaton Conservatory of Music and composer-publisher Allan Robert Petker will be the clinicians for the Oregon ACDA Sacred Music Workshop Jan. 17-18, 2003, at Warner Pacific College in Portland.

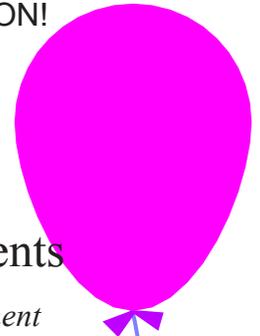
Dr. Best spoke at the ACDA National Convention in Chicago in 1999, giving a stirring and challenging address entitled "Authentic Worship and Faithful Music Making." (That address is available on the Internet at www.acdaonline.org/ncmw/authenticworship.html.) His book "Music Through The Eyes of Faith" (HarperCollins) was written for the Coalition for Christian Colleges and Universities. In addition to his academic position at Wheaton Conservatory, he served as Chairman of the National Association of Schools of Music and directed music in his local parish during his tenure at Wheaton.

Allan Petker is owner-publisher of Pavane Publishing, as well as Choral Editor of the Fred Bock Publishing Company, and has considerable experience in church music, in addition to his career in composing, arranging and publishing.

The workshop is scheduled for Friday, January 17, 7:00, 10:00 PM, continuing on Saturday, January 18, 9:00, AM - 4:00 PM. For registration, contact Michael Sagun, at Sheet Music Service, 800. 452-1133, or at choral@sheetmusic.com. Contact Thomas Miller, Oregon Music and Worship Chair, 503-517-1059, for more information. tmiller@warnerpacific.edu, for information.

Dr. Best will also be speaking at Warner Pacific College in lectures and discussion sessions on *Music and Worship Leadership in Today's Church* on Thursday, January 16 and Friday, January 17 as well. Contact Dr. Thomas Miller, (503) 517-1059, tmiller@warnerpacific.edu, for further information on

TRIAL BALLOON!
Reading Chorus at ACDA or MENC events



Editorial Comment
Howard Meharg

The Alabama ACDA sponsors a high school "Reading Choir" in conjunction with their state convention. This choir was "conceived to provide the outstanding singer-musician with the opportunity to sing under the direction of one or more recognized music educators in a workshop setting with the state's best student vocal musicians, to sing many selections from varying historical periods, to learn about style and vocal technique, and to encourage music literacy." Alabama's Reading Choir is composed of from 45-60 singers chosen from state-wide sight-reading auditions.

Sample of their sight-reading exercises are available. They provide a good test of sight-reading skills.

I can see such a device as a tremendous way to elevate the role of music reading. Top readers getting such an honor could provide real motivation for others to improve their skills.

A college or university might also pick up on this notion and offer a nice day or two of great musical experience to outstanding sight-readers, who, quite likely, could be fine singers, too.

Just an idea. . .

Contact Ken Berg at John Carroll Catholic High School, 300 Lakeshore Pkwy, Birmingham, AL 35209, for further information. Coincidentally, Ken's article on grading students is to be found on page 11 of this issue of NW-Notes. His e-mail e-mail is: jchschor@hotmail.com

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