

# OREGON CHORAL FOCUS

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The American Choral Directors Association

April 2009

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## From the President's Pen

*Russ Otte, President*

As the president of the Oregon Choral Directors Association, I work on behalf of our constituents. Below is an accounting of the things that I am doing and have done as while serving my term.



In the last edition of Choral Focus, members were given the chance to submit concerns about the OSAA State Choir Championships for review and discussion at the 2009 OMEA Convention. I received one topic and researched it using the files of OSAA. I presented the data along with a proposed response about the research to Mike Wallmark, Associate Executive Director of OSAA, Kim Kroeger, ACDA Liason to OMEA, Christopher Silva, President of OMEA, and Matt Strauser, Manager of the OSAA State Choir Championships. With their support and assistance, I presented the results of the work the OMEA Conference on January 17. The data and report on outcomes of the session are posted at [www.oregonacda.org](http://www.oregonacda.org).

On January 23 and 24, 2009, I participated in the ACDA Oregon Sacred Music Workshop and served as a participant in the conducting master class with Dr. Brad Ellingboe. It was wonderful to be one of four volunteers for this portion of the workshop. A general report of this event is posted on our website.

I convened a meeting of the Board of Oregon ACDA on January 24, 2009, in Wilsonville at St Francis of Assissi Episcopal Church. The Board took action on the proposal from the OMEA session. We accepted the resignation of Dr. Jon Holland as R&S Chair for Music in Worship. The board members listened to each other's reports and I shared plans for the Summer Workshop, 2009. A Summary of the minutes of this meeting can also be found on our website. Meetings are open to the membership so feel free to join us. The next Board Meeting/Retreat will be on June 13 in Roseburg at 10:00 a.m.

I look forward to seeing fellow Oregonians and other colleagues at the National Convention in Oklahoma City. Oregon is represented at the convention by Pacific Youth Choir directed by Mia Hall Savage at this convention. Congratulations! I learned on February 27 that 38 Oregonians have registered. I hope to see each one of you there.

I have been invited to serve as an adjudicator at several Festivals. I look forward to seeing a number of you at these events. I will be recruiting

*continued on page 2*

conductors who are not currently members of ACDA as the opportunity presents itself. Even if you are not interested in being an active adjudicator, I encourage you to attend one of the adjudicator training events as a personal growth experience. Our Oregon approach to this is being considered for adoption in Idaho. Congratulations continue to Jim Angaran for all the work that he has done with this.

Several collegiate student groups have contacted me to be a guest speaker at their meetings. Specific dates are yet to be finalized. I am working to get a list of students who are in their last year of education before going into the job market. Through the efforts of NW ACDA, we have a gift for these students. Contact information about these individuals seems to be difficult to get, so I appreciate your assistance.

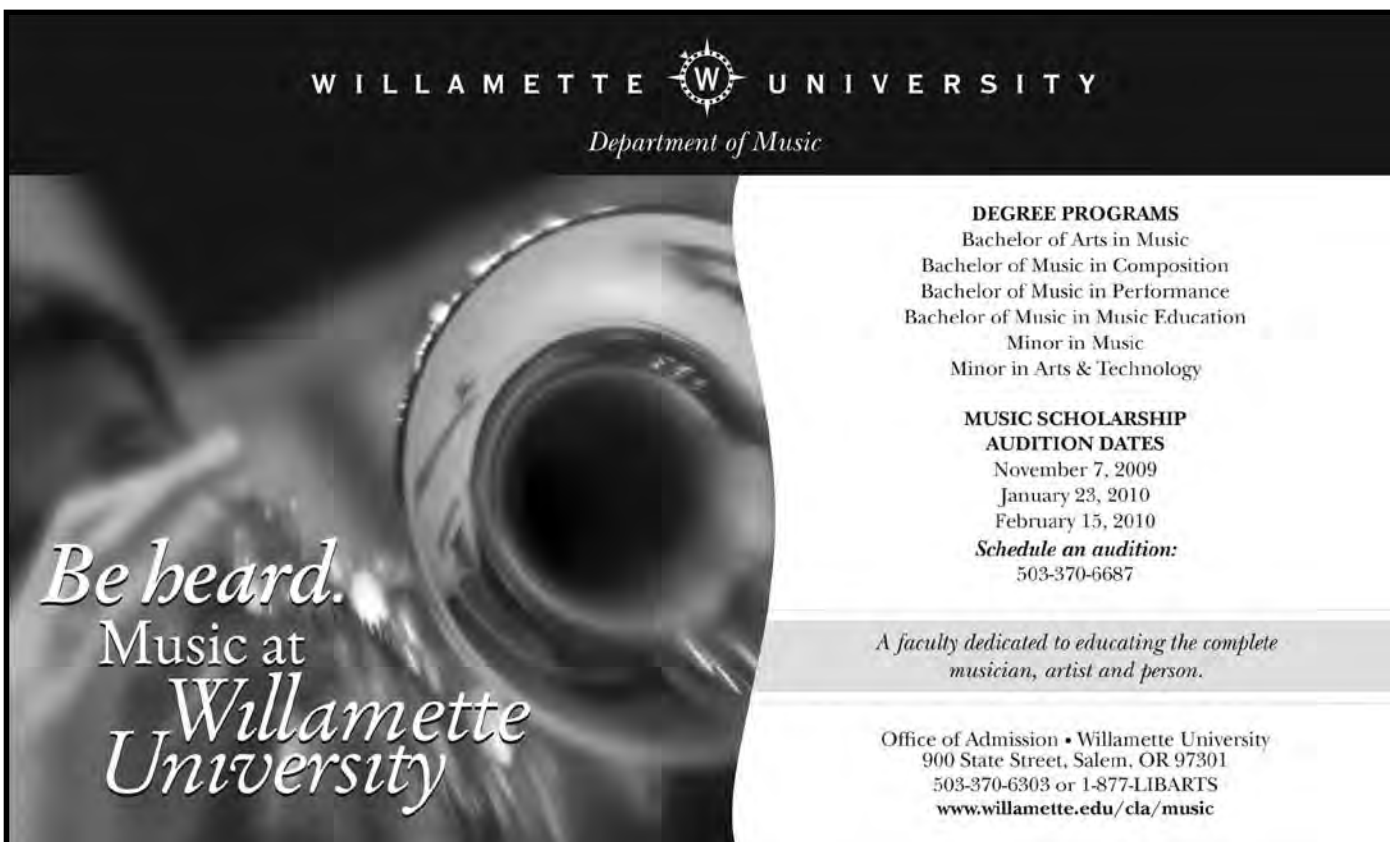
Planning work for the 2009 Oregon Summer Workshop is well under way. We will have both Dr. John Cooksey and Dr. Scott Anderson as guest clinicians. Board members are working to have a 20+ voice male ensemble present at the Workshop to work with Dr. Cooksey on classification of the changing voice. Dr. Anderson will focus on the use of Dalcroze and movement in the choral rehearsal along with concepts of Laban. Each R&S Chair


will provide a reading session of new publications gleaned from all publishers. Sheet Music Service & DJ Records will be on site to meet your needs! Registration materials and a complete "brochure" will be on the website by the time this journal arrives in your mailbox.

A small number of members have taken me up on my offer to donate my services to them for one day. I have enjoyed having the opportunity to share my love of the art form with colleagues and students. My offer expires on June 30, 2009.

This is my final column as President. Thank you for your support of ACDA during these two years. Please support Sue Schreiner as she takes the leadership role on July 1. I leave this position with an awareness of the high quality of choral music being made in Oregon. I also have a concern in regard to the number of choir directors who have not become involved with ACDA via membership. I challenge each of us to help us all come together to enrich the choral art in Oregon through our mutual and combined efforts. There is a place in ACDA for every choir director with opportunities to learn and grow. I look forward to seeing a huge turnout in August.

If I can be of service or assistance to you, please feel free to contact me: otter@mnd.net.



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## Teaching Line in Singing

—Donna Spicer, R & S Chair, Community Choirs

While perusing other states' ACDA websites, I was intrigued by a handout Dr. Charlene Archibeque, Professor Emeritus at San Jose State, incorporated as a presenter at the 2007 summer conference at ECCO (Evergreen Conference Center, Oakhurst). The focus was on teaching line in singing and following are valuable suggestions worthy of repetition. Below are excerpts from "50 Ways to Teach Line" (gathered by Charlene Archibeque and Trent Patterson).

1. Have your singers use their arms and hands to draw the phrase. Use imagery such as an arch, including the concepts of arsis and thesis.
2. Ask your singers to pretend to pull something elastic or sticky, such as taffy as they sing through each phrase.
3. Have each singer pretend to play tug-of-war with a partner with the goal of both being balanced and exerting equal energy. (Don't let your partner win!)
4. Each singer uses a rubber band carefully, stretching and pulling with each new phrase.
5. Ask your singers to pretend they are ironing a shirt, gently smoothing the surface.
6. Have your singers pretend they are swimming in a pool, gently treading the water without splashing!
7. Draw the phrase shape on the board.
8. Have your choir sing on one pure vowel, phrase by phrase.
9. Sing each phrase on only vowels, eliminating the consonants.
10. Have your singers use their arms and hands to create the spin during each phrase. Use imagery such as spinning a plate on your finger, or a spinning top.
11. Recite the text with inflection and energy.
12. Use a lot of vocal modeling with your choir.  
Example: "This is what I hear...Do you like that? How could I improve it?" Demonstrate correctly.
13. Record rehearsals and have your singers listen and evaluate.
14. Play recordings of good and bad singing. Singers need to hear great examples, as well as great non-examples.
15. Use a consonant such as v or z and buzz each phrase, then sing.
16. Always insist on musicality and expressivity during warm-ups!
17. NEVER accept unmusical singing, ever.
18. Have your singers lean in slightly at the beginning of each new phrase, using head.
19. Make your singers take a physical step on the first note of each new phrase.

20. Have your singers tap the divisions of subdivisions while they sing.
21. Tell your singers that each note must lead somewhere, have direction, or crescendo. Paul Salamunovich: "Launch the first note of each new phrase."
22. Ask your singers what word or words are most important. "Where are we going or heading?" Circle or mark in score.
23. Have the singers imagine they are gently pulling a slinky through the middle of the body.
24. Listen to individual rows or sections of the choir for line and expressive phrasing. Make it a contest to see who can be the most musical. Have the students help evaluate. Peer judging improves musicianship of singers.
25. Have your singers open eyes wide on long notes.
26. Practice crescendos and decrescendos for a certain number of counts on various vowels. Robert Shaw often used isolated vocalises such as these.
27. Sing phrase bent over like a rag doll.
28. Pretending to be a swan, smooth on top, paddling like heck underneath.
29. Smooth riding car with good shock absorbers.
30. Breathe for the length of the phrase. Make the last note the most beautiful.
31. Don't just teach notes, and then expect your choir to "become musical."

Charles Hirt:

*"Teach the music. The notes will come."*



### New Web Address: ACDA.ORG

In its surge of technology renovations, the American Choral Directors Association has adopted a new domain name: **acda.org**. The domain name was formerly owned by the Antique and Collectibles Dealers Association. ACDA obtained the name through a timely inquiry and recent ownership change of the antique association. The negotiation took place over a six week period, beginning at the ACDA Leadership Conference in early July. Soon to follow will be the new ACDA web site design with many added features and member benefits. The former domain name will be redirected to **acda.org**, as will former ACDA email addresses.

## *In Memoriam*

Richard Lyle "Dick" Dalzell, Jr., 70, of Meridian, Idaho crossed over from this life to Heaven on Feb. 15, 2009.

He was born Feb. 1, 1939 in Portland, Oregon. The son of a preacher, his family moved often and he attended grade school in Weiser, ID, Jr. High in Seattle, WA, and graduated from Caldwell H.S. (ID) in 1957. He wed Margaret Sue Bauder on March 25, 1959 in Twin Falls, ID. Dick received a BA in applied music, summa cum laude, from Abilene Christian College in 1961 and the M.M. degree in voice and choral performance from the U. of Idaho in 1964. He did further studies in choral music and conducting under John Finley Williamson, Robert Shaw, Norman Luboff, Helmut Rilling, and Eric Ericson.

A passionate and energetic choral director, his career as a music educator lasted more than 34 years. He taught at Ontario H.S. from 1965-67 and at Treasure Valley C.C. from 1967-79. In Portland, OR, he was professor of choral & vocal music from 1979-93 at Columbia Christian College where his groups appeared numerous times at state and regional conventions. He was choral director at North Salem H.S. (OR) from



1993-2001. An active member of the Oregon Music Educators Association, the American Choral Directors Association, and the National Association of Teachers of Singing, he served in many leadership positions, including terms as the Oregon and the Northwest ACDA President. He was on the OMEA State Board of Control for eighteen years, including terms as District IX Chairman, Collegiate Membership Chairman, and

OSAA Liaison. He was a frequent choral & vocal adjudicator and directed over 30 honor choir festivals throughout his career. After retiring and moving to Meridian, he directed the Mountain States Tumor Institutes "MSTI Melodies," a choral group of cancer survivors, caregivers, and MSTI staff.

He is survived by his wife, Sue; his two sons, Dan of Gresham, OR, and Randy of Portland, OR; three brothers, Ron of Oxnard, CA, Dave of Abilene, TX, and Doug of Birmingham, AL; and seven grandchildren.

A memorial service was held at the Boise Church of Christ, 2000 N Eldorado St., Boise, ID 83704 on Saturday, Feb. 21. Memorial gifts may be made to the Biblical Studies Center or Camp Ivydale (c/o the Boise Church of Christ).



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# Suggestions for Success in the State Sight-reading Room

by Tina Bull, Editor, Choral Focus

After spending some time in the sight-reading room at both the OSAA/OMEA state choir contest and at several other choral festivals, I would like to share some suggestions to help you prepare for your next competitive sight-singing experience. Many of you are very familiar and comfortable with the sight-singing processes at our state competition. Overall, the level of skills and artistry that our high school choirs and their conductors bring to this annual contest is impressive. We have so many fine choral teachers in Oregon and that is very obvious through both concert and sight-singing performances. Yet, I may have something interesting to share with those of you hoping for a boost in this year's sight-reading scores.

## The Big Picture

**Practice music literacy all year.** This is an obvious point, but one worth noting. Choirs that have been practicing sight-singing are more comfortable, even excited, when competing in the sight-reading room. They have the system down. They know how they will count the rhythm-only exercise. When it comes to exercises with pitch, they understand methods their conductor will use to establish the key. Experienced music readers are familiar with problem-solving pitch

and rhythm challenges. The sight-reading room can be a rewarding challenge for many singers. Even more importantly, I am sure you want to teach the skills necessary for your students to become independent musicians. In the words of Eunice Boardman, "The goal of the learner is independence. The goal of the teacher is obsolescence."

**Choose a sight-singing system and use it consistently.** I have a preference for solfege, specifically moveable do, but choirs can and do sight-sing well with other methods. Whatever your preference, use your reading method consistently and often. Through daily practice, students can learn to understand pitch relationships, not simply interval identifications, but melodic and harmonic structures and expectations as well. Most good melodies have a fine balance between repetition and new material. Expert sight-singers watch for these clues written within the music. Beginning sight-singers tend to see each measure as a set of disparate pitches and rhythms and benefit less from seeing the structure as a whole.

**Make a plan for teaching minor keys.** It is likely that at least one exercise will be written in a minor key, perhaps more. Months and weeks ahead, practice natural, melodic, and harmonic minor scales. Help students notice clues that identify minor keys. Minor is not hard—your students can learn how to identify and sing minor keys. Have confidence in your students' capabilities for figuring out and exploring minor scales. Next, practice the ways you will establish minor keys at the beginning of the exercise and be careful to treat steps 6 and 7 appropriately. If you establish the key with a raised seventh and the exercise is written with a lowered seventh, that often results in a performance mistake. Due to time and nerves, this is a common and easy mistake to



make. Plan for a specific method of establishing the key for every minor scale and practice that in advance.

## Specific suggestions for use in the sight-singing room

**Establish the key** clearly by having the choir sing the appropriate scale or chord pattern. Practice this every day. Many choirs establish the key through a standard exercise such as: do mi sol mi, do fa la fa, ti re fa ti do. An important caveat: make sure the boys establish the key in the correct octave! If you let them sing the key an octave down, many times they will begin the sight-reading exercise one octave too low, which results in wrong notes. This happens often in contests and festivals I have adjudicated. If the right octave takes the men up too high, they can sing the first five notes, perhaps.

**Establish the meter** and take care choosing tempos and conducting patterns. For tempos, faster is not better, nor does it earn you more points. Why add a level of difficulty others are not? Choose a slow tempo each and every time. Regarding compound meter, I suggest you count off and conduct the eighth note. Of course, this is not a good idea for concert performances. However, for sight-reading, I frequently see choirs have more success when the conductor selects a six, nine, or twelve beat pattern with the eighth note getting one beat. Again, this is something to practice prior to the state contest and it is certainly your decision. With enough practice, conducting the eighth note may not be necessary.

**Take advantage of all the brains in the room**—accept questions during the “study” period. As you know, there is a lot of pressure on the teacher to anticipate every problem, analyze every

score accurately, and give expert strategic advice within a very short period of time. But, you are not alone in the room. Some experienced choir directors have established the system of allowing students to ask strategic questions during the study period prior to the performance of each exercise. For example, a student might raise her hand and say, “Ms. Smith, would it be important to notice that the first two measures of the soprano line are repeated in the next two measures of the alto line?” Or, “Mr. Jones, is it important to notice the time signature of this piece?” in case the teacher has inadvertently forgotten to mention it. We all make mistakes and I have seen a few instances when a single student helped prevent a train wreck from occurring by speaking up at an opportune time, prior to beginning the exercise. Why not use your students’ capabilities fully and reduce the pressure you put on yourself alone?

**Save time for silent study.** Schools most successful at sight-singing are those with teachers who point out only the most important things and then allow the students to read silently through their parts. I suggest you say, “Now practice your part



*Jubilate, Corvallis, Oregon*

silently in your head." Your musically independent students will sing better if they have time to quietly read their parts without interruption. This also leaves time for those strategic questions I mentioned in the previous paragraph.

**Remind students to use guideposts** as they are progressing through the exercise. Plan for points at which students can return to do or sol, such as cadences. Find clues in the other voice parts to help singers get back on track should they fall apart. For example: "Sopranos and altos, you should both be on "mi" at measure 5. If you are not there, get back on mi at that point." Or, "Basses have "do" at the end of the first line. If you get off, find your way back to "do" and go from there."



*Children singing with solfege signs*

## Things that do not seem to work well

**Do not point out a "leap"** or expect the choir to hear a familiar tune while singing the exercises. One comment that frequently ends with a lack of success is this: "Tenors, be careful of the leap in measure seven." That is a bit akin to the comment, "Let us go to my house. My house is south of town." To find my home, you may go in the correct general direction, but knowing only this much does not help you find my front porch. A better comment is, "Tenors, be careful of the "do to la" jump in measure seven." Similarly, the students are unlikely to be able to hear "Here comes the bride" while sight-singing a completely different melody. Since a fourth is often either "do to fa" or "sol to do," I find giving the specific description to be quite helpful. "Altos, you will sing do to la in measure eight. If you have trouble hearing la, try to get back on track in measure nine by finding 'do' again."

**Do not choose a rhythm-reading technique that makes sound through the silences.** In other words, you cannot expect the judge to score your choir accurately if they speak numbers (or anything else) through the rests. Plan for silence during rests. Speaking a neutral "Tah" during the sight-reading contest is a good way to make sure you can be scored fairly and easily. You may practice rhythms by count-speaking in class, but over time, get to the point where students do not speak through the rests.

## **Do not show your choir obvious fear or frustration.**

Your students need your confidence and reassurance at this time. If things do not go as well as planned, you can start an exercise over again. And, you can also chalk it up to experience and plan accordingly for the next year. We all want the students to leave the room feeling proud of all they have accomplished. It may be difficult for the students to perform well if they see you are feeling disappointed. Remember what a terrific teacher you are and that you have much to be satisfied with!

## **Your departure**

I like to think that the sight-reading end of the contest can be a rewarding and satisfying experience. It is a genuine sign of success when you have the privilege of bringing your singers to the state festival. Everyone should feel a strong sense of accomplishment for that level of musicianship. Because of time shortage, at the end of the sight-singing portion of the state contest, choirs only have a minute to put away their music and head out the door. But, take a moment to thank them and congratulate them on a job well done. As a frequent sight-singing adjudicator, I am very excited about the music reading skills of singers in our state. You are truly doing a huge service allowing your students to grow into independent musicians. Bravo!

**ACDA Oregon**  
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**Thursday – August 13**

- 6:00 PM Registration & Visit the exhibits – Buckley Center foyer
- 7:00 – 8:30 **Session #1** . . . . Clinician – Dr. John Cooksey *“Developing Conducting Gestures and Movement to produce efficient Singing Responses in your Choir”*
- 8:45 – 10:00 **Session #2a** . . . . Russ Otte – *“Reading newly published Church Anthems”*  
**Session #2b** . . . . Erika Lockwood *“Sharing what works in the Middle School choir”*

**Friday – August 14**

- 8:00 AM Registration & Visit the exhibits - Buckley Center foyer
- 8:30 – 10:00 **Session #3** . . . . Dr. John Cooksey *“Choosing Appropriate Choral Literature for Adolescent Singers”*

**Visit the exhibits/social time**

- 10:30 – 11:45 AM **Session #4** . . . . Dr. John Cooksey *“Voice Transition in the Adolescent Male Singer”*
- 11:45 – 12:00 PM Business: Sue Schreiner, president ACDA Oregon
- 12:00 – 1:30 Lunch provided w/registration completed by [August 12](#). Visit the exhibits.
- 1:30 – 3:00 **Session #5** . . . . Dr. Scott Anderson *“Laban and Dalcroze concepts for choral directors”*
- 3:15 – 4:45 **Session #6** . . . . Dr. Scott Anderson *“Ten steps toward building a great choral program”*
- 4:45 – 6:00 Visit the exhibits: Sheet Music Service, DJ Records
- 5:00 – 6:45 Catered salmon dinner @ U of P when ordered by [August 12](#).  
(Not included with registration fee)
- 6:45 – 8:00 **Session #7** . . . . Donna Spicer & Scott Tuomi - *“Choral Literature for College & Community”*
- 8:15 – 9:45 **Session #8** . . . . Dr. Scott Anderson *“Sound vocal pedagogy for choirs through warm-up, rehearsal and gesture”*

**Saturday – August 15**

- 8:00 AM Registration & Visit the exhibits - Buckley Center foyer
- 8:30 – 9:45 **Session #9** . . . . Erika Lockwood – *“Quality Middle Level Repertoire for multiple voicings”*
- 10:00 – 11:15 **Session #10** . . . . Karen Bohart & Joe Demianew - *“Women’s Choir/Men’s Choir Literature”*
- 11:15 – 11:30 Business: Sue Schreiner, president ACDA Oregon
- 11:30 – 12:15 PM Lunch provided w/registration completed by [August 12](#).
- 12:15 – 1:15 **Session #11** . . . . Jason Heald – *“Vocal Jazz Charts”*
- 1:30 – 2:45 **Session #12** . . . . Steve Peter – *“Multicultural Repertoire for all voicings”*
- 3:00 – 4:15 **Session #13a** . . . Debra Burgess - *“Treble Literature for Children’s Choirs”*  
**Session #13b** . . . Sue Schreiner - *“SATB Contest Worthy Literature”*

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# REGISTRATION

To REGISTER electronically, go to [www.oregonacda.org](http://www.oregonacda.org) and click on **Summer Workshop '09**. Registration fees will be handled thru PayPal.

## PRE – REGISTRATION FORM via US Mail

### ACDA Oregon Summer Workshop '09

University of Portland  
Buckley Center Auditorium  
**August 13/14/15, 2009**

Full three day workshop discount:	_____	\$115 for ACDA member	_____	\$160 for non-member
Thursday evening only:	_____	\$30 for ACDA member	_____	\$45 for non-member
Friday sessions only:	_____	\$80 for ACDA member	_____	\$100 for non-member
Saturday sessions only:	_____	\$65 for ACDA member	_____	\$75 for non-member
Three day Full time student: <small>(student ID required at registration table)</small>	_____	\$25 for ACDA member	_____	\$80 for non-member
Salmon dinner on Friday evening	_____	\$23 for ACDA member	_____	\$23 for non-member
	_____	<b>Sub TOTAL</b>	_____	<b>Sub TOTAL</b>

\_\_\_\_\_ **TOTAL amount of check enclosed in mail-in registration**

**ACDA Member #** \_\_\_\_\_ (found on label of Choral Journal)

\_\_\_\_\_ vegetarian lunch requested for Friday      \_\_\_\_\_ vegetarian lunch requested for Saturday

\_\_\_\_\_ I will be attending all THREE days and plan to register for ONE Continuing Education Credit Hour from the University of Portland. I will bring a separate check (credit cards NOT accepted) made out to the University of Portland in the amount of \$125.00 to the registration table by Friday, 10:30 am.

***Attendance at 15 hours of sessions is required for credit.***

Name of registrant \_\_\_\_\_

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***Please tear out and mail in page 10 to:***

Sue Schreiner  
ACDA Oregon Summer Workshop '09  
3857 SW Trail Roa  
Tualatin, OR 97062

## On-Site Registration

- ❖ On-site registration is \$5 **more** for Thursday evening
- ❖ \$10 per day **more** for Friday and Saturday
- ❖ \$25 **more** for Full three day registration

**Music packets are not assured for any sessions of On-site registrants!**

### **EARLY ELECTRONIC Pre-registration CLOSES on JULY 6, 2009 at 5:00 PM**

Early Pre-registration guarantees a packet for all sessions.

GO TO: [www.oregonacda.org](http://www.oregonacda.org) and click on **Summer Workshop '09**

### **EARLY PAPER Pre-registration must be postmarked no later than July 3, 2009**

Early Pre-registration guarantees a packet for all sessions.

Mail to: Sue Schreiner /ACDA Oregon Summer Workshop '09 / 3857 SW Trail Road, Tualatin, OR 97062

### **REGULAR ELECTRONIC Pre-registration CLOSES on AUGUST 12, 2009 at 5:00 PM**

Regular Pre-registration does NOT assure the registrant of a packet for any sessions!

GO TO: [www.oregonacda.org](http://www.oregonacda.org) and click on **Summer Workshop '09**

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#### *Biography*

### **Dr. Scott Anderson**

Dr. Scott Eric Anderson is Professor of Music and Director of Choral Activities at Idaho State University where he conducts the ISU Chamber & Concert Choirs, the Camerata Singers, and teaches Choral Conducting, Choral Methods, and private voice. Dr. Anderson has received Idaho State University's "Master Teacher" and "Outstanding Public Service" awards on three occasions.

Anderson holds music degrees from Whitworth College, Westminster Choir College, and the Conservatory of Music at the University of Missouri-Kansas City. He has studied conducting with such eminent teachers as Eph Ehly, Joseph Flummerfelt, Allen Crowell, Frauke Hasemann, Wilhelm Ehmann, Robert Shaw, and many others.

Choirs under Dr. Anderson's direction have traveled throughout the United States, Europe, and South America. As Director of Choral Activities at Idaho State University, Anderson has led the Idaho State University Chamber Choir or Camerata Singers on performance tours of more than 20 foreign countries, including visits to Peru and Norway, Denmark and Sweden in 2008. Idaho State University choral ensembles have performed under Anderson's direction at state, regional

and divisional conventions of the American Choral Directors Association and the National Association of Music Education.

Dr. Anderson serves as the Artistic Director of the Idaho International Choral Festival where choral groups from around the world join together in Pocatello, Idaho for a week of choral performances, conducting master classes and artistic and cultural exchange. He has served the American Choral Directors Association in state, divisional, and national offices, and has been featured as guest conductor, lecturer and teacher throughout the United States and abroad.



## Dr. John M. Cooksey

John Cooksey, Ed.D., is Professor Emeritus of Choral Music Education and Director of Choral Activities at the University of Utah, Salt Lake City, Utah. Dr. Cooksey has recently retired from full time teaching where he taught classes in choral literature, choral conducting, and choral methods. He founded the Concert Chorale, which gained a national and international reputation. The Chorale toured extensively throughout the Western States, Europe, and Southeast Asia and recorded four CDs. In demand as a clinician, conductor, and adjudicator, Dr. Cooksey has presented workshops and conducted choirs in 48 states. Most recently, he gave clinic presentations at Westminster Choir College (Ryder University), Princeton, N.J., and Columbia Teachers College, New York.

Recipient of numerous research grants in the area of adolescent voice maturation, Dr. Cooksey has established himself as one of the nation's leading authorities in this area. He authored a four-part series of articles on the male changing voice for the Choral Journal in 1977-78. With two



Photo by Tim Post, Minnesota Public Radio/mpr.org

voice scientists, he completed a landmark three-year longitudinal research project on the male adolescent changing voice. He most recently served as Teaching and Research Fellow at the Roehampton Institute, University of Surrey, London, and subsequently presented research on the male changing voice at various national and international conferences sponsored by the British Voice Association, British Federation of Young Choirs, American Choral Directors Association, National Association of Music Education, and the National Association of Teachers of Singing. His book, "Working With Adolescent Voices," has recently been revised and continues to be a leading resource in choral music education.

Active in professional organizations, Dr. Cooksey has served as President of the Tennessee ACDA and National Chair for the ACDA Committee on Boys Choirs. Before coming to the University of Utah, Dr. Cooksey was Associate Professor of Choral Music Education at California State University, Fullerton, 1974-1980, and Associate Professor and Coordinator of the Choral Division, Memphis State University, 1980-1986.

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## Let's Continue Sharing!

—Erika Lockwood, R&S Chair for Middle and Junior High School Choirs

Greetings to you as we enter the spring music season! I am pleased to serve you as the new Middle School/Junior High R&S chair for Oregon ACDA. I would not be in this position without the support and encouragement of many wonderful colleagues. I would like to thank Pam Nordquist for her leadership and enthusiasm for middle level teaching. I remember meeting Pam at Sandra Brown-Williams' Middle Level Choral Institute for Teachers several years ago. I had just finished my first year of teaching middle school choir, and was desperate for guidance. Pam's sense of humor and joy was just what I needed, along with the wonderful inspiration of Dr. Anton Armstrong and Therees Hibbard. I still use many of their techniques in my classroom today, and encourage

all of you to attend Sandra's amazing workshop if you get the chance.

I am also grateful for many teachers around me who have listened, shared ideas, and learned along with me at ACDA conferences and events. I am especially indebted to John and Sandy Baker, Margaret Green, Cinda Reeves-Snyder, and Scott Davis for their encouragement and inspiration of excellence.


Do you have a group of fellow choral directors to share ideas with and lean on for support? If so, thank them, and cultivate those relationships. If not, be sure to attend local, division, and national ACDA events where these connections flourish.

As we look ahead to our Summer Workshop in August, I want to invite your input for the Middle Level session Thursday evening. While you are "in the trenches" this spring, think of the ideas and challenges you now have that may be forgotten in the carefree days of summer. Please email me with some "hot topics," questions, and ideas you would like to share with other middle level directors. This may include boys' voices, classroom management, teambuilding, literature, festivals, solos, music theory, sight-reading, and more. Please invite fellow teachers, especially those who are new to the profession or to the state, to join us this summer.


We will have Dr. John Cooksey with us, a well-known specialist on adolescent and boys voices. I am looking forward to one session in particular where Dr. Cooksey will demonstrate vocal techniques on real, live young men. If you have a male student entering 6th through 10th grade who would be willing to participate in this session on Friday, August 14 from 10:30-noon, please email me with his name, grade, and contact information, so we can be sure to hear a variety of voices.

In the meantime, I would like to invite you to join me on Facebook to connect and share with other colleagues in the group "Oregon Middle School Choral Directors." This group is open to anyone (including non-ACDA members and SW Washington directors) and I hope it will be a great place for us to meet and collaborate.


Let's continue sharing - by email ([erikalockwood@yahoo.com](mailto:erikalockwood@yahoo.com)), on Facebook, and this August at the University of Portland. See you there!



*Let's Turn the World  
Around at the Middle Level*



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Middle Level  
Choral Institute for Teachers*



## ACDA Implements the Gold Award Process

Choir	Class	Class Director
Lakeview High Concert Choir	2	Brian Redmond
Portland Christian High Concert Choir	2	Daniel Burnett
Salem Academy High Crusader Choir	2	Janet Carruthers
The Delphian High Varsity Choir	2	Craig Bader
Union High Choir	2	David Opperman
Veritas High Choir	2	Sally Mehler
Western Mennonite A cappella Choir	2	Russell Adrian
Bandon High Select Choir	3	John Harding
Catlin Gabel Chamber Choir	3	C. Glenn Burnett
Glide High Choir	3	Gale Graham
Oregon Episcopal Concert Choir	3	Adam Steele
Santiam Christian High A cappella Choir	3	Charles Perry
Westside Christian High Concert Choir	3	Bob Crews
Baker City High Bel Canto Choir	4	Tom Isaacson
Central High Choir	4	Jeff Witt
Douglas High Choir	4	Karen Gibbs
Estacada High Concert Choir	4	Rendell Frunk
La Grande High A cappella Choir	4	Kevin Durfee
LaSalle High Choir	4	Otto Wild
Molalla High Concert Choir	4	Tim Friesen
North Bend High Select Choir	4	Connie Irick
Philomath High Choir	4	Dan Johnson
Scappoose High Chamber Choir	4	Jo Routh
Sisters High Chorale	4	Tara MacSween
Sutherlin High Choir	4	Dean Friesen
Tillamook High Concert Choir	4	Jerilee Henderson
Ashland High Chamber Choir	5	Holly Johnson
Cleveland High "A" Choir	5	Sam Barbara
Corvallis High Concert Choir	5	Bret Godfrey
Crescent Valley High Concert Choir	5	Emily Thielen
Dallas High Concert Choir	5	Jacqueline Lusk
Glencoe Concert Choir	5	Vance Sele
Klamath Union High A cappella Choir	5	Charles Hamilton
Klamath Union High Chamber Choir	5	Charles Hamilton
Marshfield High Concert Choir	5	Ken Graber
Mazama High School A cappella Choir	5	Gerald Lemieux
Mountain View High Concert Choir	5	Rick Plants
Parkrose High A Choir	5	Lesley Bossert
Silverton High Concert Choir	5	Brace Langenwalter
South Albany High A cappella Choir	5	Brett DeYoung
Springfield High Concert Choir	5	Stacy Swartout-McKee
Springfield High Women's Choir	5	Stacy Swartout-McKee
Wilsonville High Symphonic Choir	5	Sue Schreiner
Aloha High Concert Choir	6	Keely Wright
Canby High Concert Choir	6	Tom Gingerich
Centennial High A cappella Choir	6	Tim Russell
Clackamas High "A" Choir	6	Scott Davis
David Douglas High Concert Choir	6	Chris Silva
Grant High A cappella Choir	6	Doree Jarboe
Gresham High Concert Choir	6	Janine Kirstein
Hood River High Choir	6	Mark Steighner
Jesuit High Concert and Chamber Choir	6	Carol Young
McNary High Concert Choir	6	James Taylor
Newberg High Senior Choir	6	Paula Reeve

In 2007-2008, ACDA initiated a "Gold Award" process of awarding certificates to deserving high school choirs and directors for achieving scores of 81 or higher from at least two certified adjudicators at ACDA sanctioned choral events.

The high school choirs and directors that have earned the Oregon ACDA Gold Award for 2007-2008 are listed below. ACDA Gold Award certificates were mailed to deserving directors and choirs in May of 2008.

In 2008-2009 ACDA plans to continue the awards and to reach out further to outstanding choirs by recognizing middle school choirs as well. ACDA can use your help. If you are a middle school choral festival chairperson or know of middle school qualifying events (must use certified adjudicators and the OMEA/ACDA judging system) in your district or league please contact contact chairperson, Jim Angaran at <info@juniperjewel.com> or call at 503-678-0233 home or 503-302-4698 cell. Also, if you could report qualifiers by mid April, 2009 to Jim, ACDA would be grateful for your assistance as we seek to recognize outstanding choral performances in Oregon.



North Salem High Nordic Choir	6	Kerry Burtis
Oregon City High Master Choir	6	Amy Aamodt
Rex Putnam High A cappella Choir	6	John Baker
Reynolds High Pro Cantorum Choir	6	Karen Bohart
Sam Barlow High Concert Choir	6	Susan Evans
Sandy High Choir	6	Bruce Scarth
South Eugene High Concert Choir	6	Kimberly McConnell
South Medford High Chorale Singers	6	Andrea Brock
South Salem High Symphonic Choir	6	Carol Stenson
South Salem High Women's Choir	6	Carol Stenson
Southridge High Concert Choir	6	Robert Hawthorne
Sprague High Chamber Choir	6	Russ Christensen
Sprague High Concert Choir	6	Russ Christensen
Sprague High Women's Choir	6	Russ Christensen
St. Mary's Academy Women's Choir	6	Kathryn Briggs
Tigard High Concert Choir	6	Sue Hale
Tualatin High Concert Choir	6	Kim Kroeger
West Linn High Choir	6	Barbara Fontana
West Salem High Concert Choir	6	Lisa McIntyre
Westview High Concert Choir	6	Marci Taylor
Wilson High Wilsingers	6	Steve Peter



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## Comments from our President-Elect

— Sue Schreiner, President-Elect

When I look at what Russ Otte and our recent Oregon ACDA presidents have done to promote and encourage all of us to be involved in our state ACDA, I feel that our future will be bright. We still have much to encourage us. We have fine young teachers, who are inspired. We have support from parents. We have the greatest kids to work with.

My question is: What can I do? It becomes a daunting task when I try to think of what I can do to improve what we already have. I am so deeply honored that you thought I would be able to take this president-elect position and make a difference. When asked to run for this office, I was moved to make my usual wisecracks about how I would vote for the other guy. When you elected me, I sat down for the first time and was overwhelmed by feelings of: "What can I do?"

I am so proud that you have trusted me to do this job. Now, I need your help. Please be my eyes and ears out there in the real world. Let me know what you see, hear, and think. Please remember that anytime you see something you feel needs to be addressed by the ACDA Board, I want to know.

The only possible difference I can make is by listening to you and your ideas. We have to work together to see positive differences. It will take a lot of time. I am willing to spend whatever time is

needed to do my best for you. As you will see, I do not have all of the answers. I beg you to become involved. Please consider the summer workshop as a time to come together. Some of you may feel that you do not need the workshop. Some of you may feel that you do not get enough out of it.

May I suggest that we all try to be more concerned about what we can give to ACDA rather than what we can take from it? ACDA is all about service. If you have not been active in ACDA in recent years, please return now. There is much to do. We need your help.

You may ask, "Why spend the time?" Our students deserve it. They need us to be the best possible music teachers we can be. We need to know the best music literature. We need to provide the newest and greatest information to our students. What topics need to be covered to gain your interest? I need to know. Let us help each other. Mentor the new young teachers that would benefit from your experience. When you give of yourself, I know you will receive more than you give.

Thank you for this opportunity to talk with you. You are my friends, my inspiration, and my reason for accepting this position. Please help me. You are the Oregon Choral Music Directors. You determine our future.

## Choral Adjudication Workshop Saturday, November 14, 2009

**Annual workshop:** All choral directors interested in becoming an Oregon certified adjudicator and those interested in renewing their certification are invited to attend the OMEA/ACDA/OSAA Choral Adjudication Workshop to be held on Saturday, November 14, 2009. This annual event will take place at Corban College in Salem, Oregon from 8:30 AM until 3:00 PM.

**Purpose:** This workshop will certify or recertify choral adjudicators for use of the ACDA/ OMEA/ OSAA approved adjudication system used in qualifying events for the high school state choral championships. Auditing attendees also are welcome to participate without certifying as a means to improve their adjudication skills and understanding of the system.

**Agenda:** The workshop format includes listening to recorded examples of choral performances by high school choirs, discussing adjudication criteria, practicing scoring and comment writing, and adjudicating a live performance by a school choir. At the conclusion of the workshop a panel of experienced adjudicators will evaluate participants wishing to certify in regard to 1) choral directing and adjudicating experience, 2) comment writing, and 3) scoring.

**State list:** An updated list of certified adjudicators is published each spring in the ACDA magazine, the Choral Focus, posted on our website at oregonacda.org and kept on file at the OSAA. Re-certifying adjudicators will be automatically updated on the certified list by participating in the workshop. Attendees who certify for the first time will be added to the state list of certified choral adjudicators for a term of five years beginning with 2009-2010. Re-certifying participants will have their entry updated on the list for the next five school years.

**Registration:** The registration fee with lunch included is **\$30 payable to ACDA**. Advance registration will guarantee a place in the workshop. **Current membership in ACDA is required for certification.** Participants who are not current ACDA members will need to purchase membership either at the workshop or prior to certification via the national ACDA (e-mail to membership@acda.org).

**Please pre-register by November 7, 2009** to assure a place. If you miss this deadline, a limited number of walk-in registrations are possible, but please e-mail ACDA Adjudications chairperson Jim Angaran at <mailto:info@juniperjewel.com> to inform him of your interest.

### 2009 Oregon ACDA Adjudication Workshop Pre-registration November 14, 2009 Corban College

Name: \_\_\_\_\_ School E-mail: \_\_\_\_\_

School or organization: \_\_\_\_\_ School phone: \_\_\_\_\_

Home Address \_\_\_\_\_  
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Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

Current ACDA Member? \_\_\_\_ Yes \_\_\_\_ No Membership Number \_\_\_\_\_

**Send by November 7, 2009 payment for registration and lunch included at \$30.00  
(check made out to ACDA) to: Jim Angaran 20890 Yosemite St. NE, Aurora, OR 97002**

# Stretching and Expanding Our Comfort Zone

—Deb Burgess, *Children's Choir R&S*

I am pleased to offer an article written by Roberta Jackson,  
Artistic Director & Co-Conductor of the Portland Symphonic Girlchoir.

When we “put ourselves out there” by programming a challenging new or recent work, we are forced to stretch and expand our comfort zone. Mastering a new work ourselves, before presenting it to our singers, requires sufficient score study to truly understand the composer’s all-encompassing vision of the work, the setting of the text, the compositional style and/or the genre utilized, the work’s unique aspects, and its special challenges. Studying a score in depth, analyzing and color coding it, gives you a roadmap to follow and to keep you “on track” throughout the learning process.

Before I began studying at the annual Choral Music Experience Institute for Choral Teacher Education with Dr. Doreen Rao and staff, I thought that score study was the following: a. knowing the background of the work and composer, b. singing and playing through the parts, and c. knowing the language/pronunciation, if in another language.

At CME, I learned that score study also involves mastering the work prior to teaching it by utilizing:

- 1) Bar line analysis
- 2) Color-coding the score, using Margaret Hillis’ score study system, using blue for soft/slow, red for loud/fast, etc.
- 3) Deep understanding of the text
- 4) Thorough analysis of the piano part (Often new material is first introduced in the piano, i.e. dynamic and/or tempo changes, new melodic and/or rhythmic ideas)
- 5) Themes highlighted
- 6) Entrances marked

Score study does require time, something we never have enough of. However, the payoff of working from a marked score is immeasurable. The score becomes your lesson plan. Even in the most stressful rehearsals, your score clearly shows you what is crucial in the music and what is important to teach. I find that teaching from a marked score frees me from tedious lesson plans and allows me to be “in the moment,” responding to what I hear. This approach contradicts conventional teaching approaches where the written lesson plan is “king.” However, I have found that rehearsal time

is much more productive when I respond to what is actually happening by letting the singers first sing a section. Then, I work on what I heard was missing, rather than working on sections I pre-determined the singers did not know, which often have a way of fixing themselves. Sometimes what you have taught in the previous rehearsal becomes internalized between rehearsals, and other times the singers just need another opportunity to run the troublesome measures again to problem-solve the difficulties.

It is thrilling to bring a new work to life! Whether the work is new to you, your choir, community, or one that is recently commissioned, there are inherent joys and challenges involved. Depending upon the difficulty level, learning a new score, mastering it with your singers, and performing it, perhaps for its premiere, can be scary and exhilarating at the same time. However, it is my belief that we, as conductors, cannot ask our singers to take risks if we are not willing to do so.

Learning a new work can be daunting. If you have performed other works by the composer, however, that can help you to know her or his style and to understand the overall writing techniques that composer uses. Thanks to the MP3, even a new work is more accessible having the aural version available. Despite this useful tool, you are bound to have questions. If you have met the composer, whether in your community or someone you have met at an ACDA gathering, you can begin a dialogue more easily. Even if you have not been privileged to meet the composer, most are eager to help and would be open to your emails or calls to get further insight into the work or answer specific questions. I have found most composers to be delighted that I am performing her or his work and happy to be of assistance.

Going outside your comfort zone, while uncomfortable and time-consuming at first, pays big dividends. Each time you master a new work, your confidence in your ability to effectively teach and prepare your singers raises, your belief in your ability to bring new works to life increases, and the joy of meeting new challenges expands. In the words of Leonard Bernstein, “If you’re going to fall off the ladder, fall off a high rung.”

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ryan\_lee@reynolds.k12.or.us • 503-491-1935 x1795

## Repertoire and Standards Chairs

**Children's Choirs**..... Debra Burgess  
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503-484-7502  
**Portland Symphonic Girls Choir**  
dburgess@girlchoir.com

**College and University** ..... Scott Tuomi  
**Pacific University**  
2043 College Way • Forest Grove, OR 97116  
tuomis1@pacificu.edu • 503-352-2872

**Community Choirs** .....Donna Spicer  
345 Stratford Lane • Roseburg, OR 97470  
dspicer@douglasfast.net • 541-672-5339

**Ethnic and Multi-Cultural Affairs** .....Steve Peter  
6038 NE 29th Avenue • Portland, OR 97211-6032  
speter51@comcast.net • 503-281-2474  
**Wilson High School**  
1151 SW Vermont St • Portland, OR 97219-2163  
speter@pps.k12.or.us • 503-916-5280

**Junior High/ Middle School Choirs** ..... Erika Lockwood  
795 NE 2nd St • Gresham, OR 97030-7515  
erikalockwood@yahoo.com • 503-358-8003

**Male Choirs** ..... Joe Demianew  
587 Citation Dr NE • Salem, OR 97301  
joe.demianew@hotmail.com • 541-760-0131  
**Duniway & Patton Middle Schools**  
575 NW Michelbook Lane • McMinnville, OR 97128  
jdemianew@msd.k12.or.us • 503-565-4510

**Music in Worship**.....vacant

**Senior High Choirs**.....vacant

**Student Activities** ..... Matt Strauser  
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syntereo@gmail.com • 503-508-0516  
**Corban College**  
5000 Deer Park Dr SE • Salem, OR 97317-9392  
mstrauser@corban.edu • 503-589-8167

**Two-Year College/ Vocal Jazz**..... Jason Heald  
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541-677-0970  
**Umpqua Community College**  
P.O. Box 967 • Roseburg, OR 97470  
jason.heald@umpqua.edu • 541-440-4693

**Women's Choirs**.....Karen Bohart  
2827 S.W. Dickinson St • Portland, OR 97219  
503-284-3068  
**Reynolds High School**  
1698 S.W. Cherry Park Rd. • Troutdale, OR 97050  
karen\_bohart@reynolds.k12.or.us • 503-667-3186

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## Spring Programming: Ready or not...here it comes...

—Steve Peter, Oregon ACDA Ethnic-Multicultural R&S Chair

As many of us head into our festival/contest seasons, we are hoping to convince our ensembles, choirs and audiences that we have done our homework: that is, this year we have managed to select quality choral music from a variety of cultures. In doing so, we underscore our continuing movement toward a global awareness in our classrooms, on our concert stages, and ultimately in our entire lives.

Here's hoping you were able to attend the 2008 Oregon Multicultural reading session that was offered at the University of Portland. The packet was full of ideas, as were many of the other reading sessions. Also, January's OMEA Conference had an exciting and challenging Multicultural reading session led by Eastern Oregon University's Peter Wordelman. Packets of Russian choral music were also distributed earlier that weekend by the inspiring Elena Sharkova, San Jose, CA, Director of the Oregon All-State Middle School Honor Choir.

However, if you have not been able attend any sessions, it is not too late to find interesting ideas for your upcoming concerts. Please take the time to contact a fellow colleague whose programming you enjoy and ask for a few suggestions that might fit well into your spring repertoire. I am sure that most of us have a favorite multicultural title (or two) that might help to spice up a festival set.

We are fortunate to be living in such exciting times in which choral music from all over the globe is readily available to us and to our singers. Please take the time to broaden your own and your choirs' horizons.

I am happy to help, too.

Regards and sing on!

—Steve Peter

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MENDELSSOHN'S

# First Walpurgis Night

Featuring the Wild Witches Dance

**Saturday, May 9, 2009 • 8:00pm**  
**Silva Concert Hall, Hult Center**

A fantastical performance of Mendelssohn's Wild Witches Dance, the work features the Eugene Ballet Company with original choreography by Toni Pimble. Based on a poem by Goethe, this cantata will be fully staged with costumes, lighting, dance and dramatic action, with world class opera singers.



Diane Retallack  
Artistic Director  
& Conductor

Constantinos Yiannoudes, Sarah Mattox, Brennen Guillory, soloists; Eugene Ballet Company; Eugene Concert Choir; Members of the Oregon Mozart Players

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## Achieving Harmony with Dissonance

*Jason Heald, R & S Chair:  
Two-year college and vocal jazz*

Complex harmonies often prove difficult for even the most experienced choristers. After the singers have learned their pitches and rhythms, the conductor is faced with the task of tuning and balancing dense chords that contain extended and chromatic harmonies. There are several fundamental approaches that help in rehearsing and refining challenging passages.

### **Sing the music, not just the part**

Sectionals are very useful in learning parts, and the strategy of “divide and conquer” is an effective approach to learning difficult repertoire. However, it is equally important for singers to listen to other sections and learn their part in the context of the music. Tuning and blending between sections is an acquired skill. Many ensembles learn and execute difficult selections, but in a style that can best be described as “synchronized singing” – all the parts are

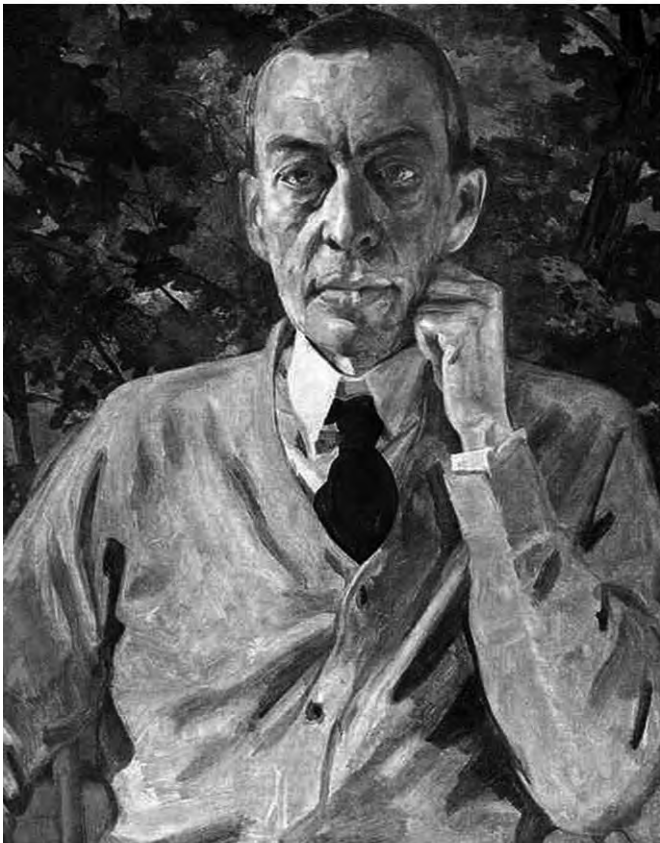
performed accurately, but the harmonies sit rather uncomfortably, and the intonation and blend is often marginal. All too often, singing and listening seem to be mutually exclusive activities. To effectively sing literature with dense harmonies, each section must learn to tune its part with the other sections.

### **Tune the consonant intervals**

Extended harmonies cannot be tuned if the underlying triad is out of tune. By isolating the consonant intervals (unisons, octaves, thirds, fifths, and sixths) and triads, a director may ensure that these parts are “in tune”. Choristers will eventually learn to tune consonant parts automatically with speed and accuracy.

### **Tune the dissonant intervals**

One of the features of jazz is the use of extended harmonies – chord tones in addition to the fundamental triad. These added chord tones, 6ths, 7ths, 9ths, 11ths, and 13ths, add “color” to the chord. When these pitches are heard out of context against the other individual parts, the interval created is often dissonant. Singers will frequently gravitate to consonant intervals, e.g. turn a minor



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2nd (half step) into a unison, or simply not tune the interval accurately. It is helpful to identify and rehearse these intervals to lock the dissonances. Learn to love the “crunch!”

### **Rehearse parts in diverse combinations**

When a choir is learning a difficult passage, many conductors will rehearse parts individually, then immediately put all of the parts together. Equally common is to isolate men’s parts, then women’s parts, and then run the passage with the entire ensemble. It is beneficial to rehearse parts in different combinations to help singers hear the context of their parts and discover new reference points by which to tune their parts. For example, rehearse soprano and bass together, followed by alto and bass, then tenor and bass. Similarly, run individual parts with the voice that is carrying the melody.

### **Tune each chord slowly and surely**


Difficult harmonies often require the choir to hold and tune every chord before proceeding to the next chord. This process is absolutely necessary in order for choristers to understand how their part functions in context with the other parts. Eighth-note passages may be rehearsed as whole note values to ensure proper intonation. This may initially seem tedious, but the benefits will be well worth the effort.

### **Employ a soft touch**


Balance and blend have a substantial impact on intonation, and achieving uniformity in sound is essential for proper tuning. A harmonically dense chord will never sound “in tune” if it is not balanced properly. Similarly, extended harmonies are difficult to tune if excessive vibrato is employed or widely disparate timbres exist among the singers. Rehearsing at a lower dynamic level is very useful in addressing these issues. When the going gets tough, singers often “dig in” and sing louder. The louder an individual chorister sings, the more they hear of themselves and

the less they hear of the other voices. Rehearsing difficult harmonic passages at a mezzo-piano will allow a director to sort out and address intonation problems. It will also enhance choral blend and balance as well as honing a choir’s listening skills.

Complex harmonies can produce some of the richest and most expressive moments during a choral performance. A systematic approach to tackling problematic chords and passages will allow the choir to effectively master the music and make the performance of difficult harmonies a much more pleasurable experience.



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

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

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

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