

OREGON CHORAL FOCUS

Vol. XXXIV, No. 1

The American Choral Directors Association

October, 2008

ACDA National Convention • Oklahoma City, OK • March 4-7, 2009

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From the President's Pen

Russ Otte, President

By the time you read this, the 2008-09 season will be well underway. I trust that your renewal efforts of this past summer have prepared each of you for a wonderful year of music making. I know that I have been renewed by my participation in the ACDA Leadership Training during July in Oklahoma City and by my participation in Oregon Summer Workshop '08. Tim Sharp, ACDA Executive Director, introduced the book *A Whole New Mind* by Daniel L. Pink to all those in attendance. If you are not familiar with this book, I highly recommend it. Vijay Singh challenged me to be a "Choral Tri-athlete" and to figure out ways to bring members of my choir up to an Olympic standard of musicianship. Doreen Rao shared insights into a forthcoming edition of *Mass* by Leonard Bernstein that will allow access to this monumental work with smaller forces. The Oregon R&S Chairs led us through packets of new music with literature to help build programs for this year. Please take time to reflect on your summer renewal activities as a tool to keep you charged for the long season ahead.

To those of you interested in providing feedback and suggestions regarding the **OSAA State Choir Contest**, please read on for your opportunity to contribute. Christopher Silva, President of Oregon Music Educators Association, and I will facilitate a session during the OMEA Conference in January of 2009, entitled "An OSAA Choir Championship Summit." This session will be a public discussion of concerns and ideas related to improvements for the operation of the OSAA State Choir Championships. Invited panelists include Mike Wallmark, OSAA Associate Executive Director; Matt Strauser, OSAA Contest Chair; Kim Kroeger, ACDA Liaison to OMEA; and Marci Taylor, OMEA Liaison to OSAA. These panelists will address issues that have been submitted in writing by a January 5, 2009 deadline. Concerned persons are asked to write about their issue with a proposed solution and send it as an attachment to Russ Otte at otter@mind.net. The concerns and solutions will be forwarded



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to the appropriate panelist(s) for preparation of a response. Additional concerns and solutions will be accepted from the assembled group present at the session after all of the written submissions have been addressed.

Our **2009 National ACDA Convention** will take place on March 4-7, 2009 in Oklahoma City, Oklahoma. Watch your mail for registration material. More than 120 choirs submitted applications to perform at this convention. Twenty-three choirs have been invited to perform including the Pacific Youth Choir directed by Mia Hall Savage from Portland. Congratulations to Mia and her singers! We look forward to hearing you in Oklahoma City.

I would like to attend concerts directed by members of Oregon ACDA; however, I rarely know when these events take place. Howard Meharg, webmaster, has arranged for a calendar to be available to all of us for sharing concert dates/times/locations. The site is <http://www.calsnet.com/oracda>. This is a free service. I invite each of you to post your information so that I and others can know about your events. The performances presented by each Oregon ACDA member constitute the sum of the work of our organization. Let us support the choral

community in the great state of Oregon.

The Board of ACDA Oregon is already working on plans for the Summer Workshop 2009. These plans need to be completed by mid-January. Suggestions for improving Summer Workshop are always welcome. I look forward to the day when the program is so enticing that the full membership of Oregon gathers together to celebrate all facets of our wonderful art form at one time in one place. I look forward to hearing from you!

Leadership is primarily about service. As your elected president, I offer my services to you if I can be of assistance. I am willing to come to your location for a day of service to you and/or your choir. I will take care of the cost of transportation. I ask you to provide a meal or two and housing, if needed. Please contact me via email to schedule a time.

How many of you have visited <http://www.geocities.com/hearchoirs/>? It is a site with clips of choral music by choirs from around the world. Are there other sites that we should know about? Please feel free to share your thoughts, ideas, and resources with other members of our Oregon ACDA community. Feel free to send an article to Tina Bull, our new Choral Focus editor. Join us in January, March, and August for valuable and enriching growth opportunities! And, volunteer to help others who seek to improve the art of choral music.

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O

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write or call:**

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Chair, Vocal & Choral Studies
1225 University of Oregon
Eugene, OR 97403-1225
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Male Choirs**Joe Demianew**

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Richard Nance, President Column, ACDA Northwestern Division

*Reprinted from the ACDA Northwestern, Northwest
Notes: August 31, 2008*

Saturday, August 23rd was a very productive day as your NWACDA board met in a daylong session in Seattle. I am so pleased to have such an outstanding group of leaders on the board. Their optimism and creativity amazed me as we discussed several important issues. We had the opportunity to take a first blush look at the venues for the 2010 division convention—they are truly outstanding, and I will give you some details in an article in October, so stay tuned! I must dedicate this column to the primary topic of discussion during our meeting, which is of vital concern to all ACDA members and to our organization—loss of membership and the impact this has on our national budget.

It is very important that every ACDA member be aware that between January 1, 2007 and May 1, 2008, a very short period of time, our organization lost some 3500 members. This alarming figure has come to light since last May, when Tim Sharp took over as Executive Director of ACDA and began the process of assessing where we are as an organization. Beyond the bare facts, which are shocking enough, comes the reality that financial commitments have been made based on a membership of 21,000 when income from dues only totals approximately 17,500 members. You can see that this has created a huge budget crisis for the national organization, and we are now operating in a deficit situation, some \$300,000 in the red.

I am certain this takes you by surprise—it did me, as well as the rest of the board when I broke the news from Tim Sharp to them. Tim and his staff have already taken steps to set our financial house in order, and things are undergoing a major restructuring at the national headquarters. In the Northwestern division we are extremely healthy and have been for many years, thanks to the efforts of past presidents and our long-time treasurer Carol Stewart-Smith. They have been incredibly good stewards of our money, and we are well positioned for the future. However, that does not change the fact that national ACDA has hit a bump in the road, and we desperately need the help of each individual member to get over it. To that end, Tim Sharp has charged the divisions

to increase ACDA membership by a total of 3000 new active and student members by June of 2009. The Northwestern division is the largest of the seven divisions in land area, but the smallest in number, with 985 active members as of July 31st. This accounts for just below 6% of the total national membership! Under Tim's goal allocation, the Northwestern division is being asked to increase membership by 142 new active and 34 new student members in the coming eight months—just under 5% of the total goal of 3000. By state this breaks down as follows:

- **Alaska:** 5 new active and 1 new student member.
- **Idaho:** 14 new active and 3 new student members.
- **Montana:** 16 new active and 4 new student members.
- **Oregon:** 40 new active and 10 new student members.
- **Washington:** 57 new active and 14 new student members.
- **Wyoming:** 10 new active and 10 new student members.

Please note that these are NEW members, not people who exist on ACDA rolls but who have let their memberships lapse. We must make every effort to get those people back as ACDA members, in addition to recruiting new members.

In addition, Tim wants to push the idea of a rather under-utilized category of ACDA membership—associate members. These are people who are singing in your community or church choir—lovers of choral music who are not necessarily choral professionals. Tim is asking that EACH state recruit 50 new associate members. As the board and I discussed, this is a rather hard sell right now, because ACDA needs to put in place more resources to attract this sort of member. Never the less, this is an important part of Tim's goal.

As division president I have set forth the following deadlines for achieving our part of the national membership goal:

- State presidents will contact all expired members by September 30th.
- State presidents will develop individual plans for meeting membership goals in their state and send to the division president by September 30th. Plans should be implemented by mid-October.
- State presidents will report progress of their membership initiative to the division president each month.

- The membership initiative will be published in all state newsletters and websites as well as the division website, and regular updates will be published.
- A mid-campaign analysis of the division effort will be done in January and published on the division website.
- The division Collegiate and Student/Youth Activities chairs will work closely with their state chairs to solicit names of graduating seniors/masters students from all the division colleges and universities who will be entering the choral profession for the first time. These graduates will receive a free first-year membership in ACDA (at the cost of just \$15 per person to the division). Each will receive a membership package congratulating them on their accomplishment and welcoming them into the profession.
- The division will be represented with a booth at the NWMENC conference in Spokane this coming February. We will also have a booth at the career fair to be held at the convention.
- The division website will be undergoing changes in the next few months to provide better resources for each Repertoire and Standards area.

As you can see, the division board is taking definitive action to overcome this crisis—but WE NEED YOUR HELP! I cannot emphasize enough how important it is for each individual member of ACDA to participate in this effort to rebuild our membership base. We need everyone to be pro-active about this effort or it will fail. Other prominent music organizations are struggling for members or have completely shut down—MENC no longer offers national conventions, and the International Association of Jazz Educators is no longer in business. None of us want that to happen to ACDA.

So what can you do? It seems so simple, but if every active member of the Northwestern division brought one new colleague into ACDA in the coming months, we would double our membership! That would far exceed our membership goals. Some of us might even bring in two or three new members—surely each of us knows at least one person working in the field of choral music that is not an ACDA member and should become one. Perhaps you have the disposable income to “gift” the first

year of membership to a young person you are a mentor to, or a long-time colleague you care about. Tim Sharp would rather have this type of contribution than just a check to the organization, because this could literally be the “gift that keeps on giving.” We need each of you to be an “evangelist” for ACDA!

The division board, your state officers and I invite each and every member of the Northwestern division to become a big part of this critical effort to bring 3000 new active and student members into ACDA by June of 2009. We will be working with the national organization to build resources for attracting new associate members, and in the meantime, please approach singers and other individuals that you know to join—we need 50 new associate members from each state to reach our goal. And if you know anyone that has belonged to ACDA in the past, but has let their membership lapse, please let him or her know how important they are to the organization, and how much we need them back in the fold.

ACDA has so much to offer everyone involved in the choral art. It should be the “home” of every choral professional, the founding organization for every thing we do. Let’s work together to overcome this momentary bump in the road, and go forward into a healthy, thriving future!



New Web Address: OCDA.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.

Membership Challenge

Russ Otte, President

Membership is critical to the life and success of any organization. Tim Sharp, new Executive Director of ACDA, has challenged each state to increase membership for the good of our entire organization. The challenge to Oregon ACDA is to add 40 new active and 10 new student members before April 1, 2009. New members are defined as persons who have not previously had an ACDA membership. The size of the challenge to each state is proportional to the current membership count for each state. Having previous members renew their membership is wonderful; however, such a membership does not count toward this challenge.

Current Oregon ACDA members are offered one of the following incentives to enroll new members in ACDA. Each current member has a personal story or rationale for membership in this professional organization designed to promote and support choral music in America.

Part 1) A current Oregon ACDA member who gets a colleague(s) to complete the membership process on the web (www.acda.org & then press the red button for details) before October 15, 2008

will receive a \$20 discount per each new member applied to the registration fee for the Oregon Summer Workshop, 2009.

Or Part 2) A current Oregon ACDA member who gets a colleague(s) to complete the membership process on the web after October 14 and before January 1, 2009 will receive a \$15 discount per each new member applied to the registration fee for the Oregon Summer Workshop, 2009.

Or Part 3) A current Oregon ACDA member who gets a colleague(s) to complete the membership process on the web after December 31 and before April 1, 2009 will receive a \$10 discount per each new member to the registration fee for the Oregon Summer Workshop, 2009.

Whether you complete Part 1, 2 or 3, send me the name(s) of the person(s) who submit a new membership so that I can watch for that new membership and track your discount for registration to the Oregon Summer Workshop, 2009. In case of the same name being submitted by more than one person, the date on the email that notifies me of the new member is the recipient of the discount. Thanks for your involvement in keeping our organization growing and vital.

Send your notice regarding new members to otter@mind.net

It's All Rock & Roll To Me!

Maria Choban, piano

Piano music like you've never heard it before.
Students in costume get in free.

Sunday, October 26

3:00 pm Sanctuary

La Stella Early Music Ensemble

Mary Rowell, violin; Max Fuller, gamba;
Zoe Tokar, recorder; Hideki Yamaya, theorbo;
Owen Daly, harpsichord

Sunday, November 16

3:00 pm Sanctuary

Organic Bon Bons

Jon Stuber, organ

French music for organ & instruments

Sunday, January 11

3:00 pm Sanctuary



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Sunday, January 25

3:00 Chapel Hall

A Banquet of Voices

FPC Chamber Choir

Jon Stuber, director

First Presbyterian's elite chamber choir
presents a vocal feast

Sunday, February 22

3:00 pm Chapel Hall

Welcome to the 7th season of
First Presbyterian Portland's concert series

Sacred Music Workshop 2009

Jon Holland, *Repertoire and Standards*
Chair for Music in Worship

I am excited about the Sacred Music Workshop currently being planned for January 23-24, 2009 in Wilsonville. (See registration information in this Choral Focus.) Composer, choral arranger, and conductor Bradley Ellingboe will be our guest clinician. The workshop will consist of four reading sessions featuring a wide variety of sacred choral music, much of it chosen with smaller church choirs in mind. Sheet Music Service will be on site with music that can be purchased for your choirs. (Participants receive single copies in their session packets.)

One of the reading sessions will feature Ellingboe's moving "Requiem for Choir and Orchestra," which, in spite of its intimidating title, is useful and performable in whole or in part by smaller church choirs using piano or organ accompaniment. In another session, Ellingboe will share "Tips Gleaned from the Giants of Choral Music," information he has learned from working with Moses Hogan, Alice Parker, Robert Shaw, Helmuth Rilling, and Sir David Willcocks, among others.

One session will be devoted to a conducting seminar. Who among us could not improve their conducting technique? This seminar will afford volunteer conductors the opportunity to conduct a choir of their peers and to receive constructive comments on how to improve their conducting.

The workshop will be held at St. Francis Episcopal Church in Wilsonville. The location is adjacent to I-5, making it easily accessible to participants from the Portland-Vancouver area and from Willamette Valley communities. We will serve a lunch of gourmet soups, salad, and breads.

What Is the Mission of Your Church or Synagogue Choir?

Does your Church or Synagogue music program have a Mission Statement? I have to admit that the program at my church has none yet, but I have been looking at several Mission Statements from other church music programs with an eye to developing one for the program I lead. I found one statement that I particularly like on the website for St. Mark's Episcopal Cathedral in Minneapolis. I am not sure it was intended as a Mission Statement, but it reads as follows:

"The Music Program at Saint Mark's exists to enhance the worship at the Cathedral, to enable people to offer

themselves in service to God and to speak to those in the wider community who are not necessarily part of our congregation, young and old alike. Whether music is performed as part of the liturgy or as part of a concert series, we are able to give thanks for the God given gifts of composers and performers as well as to experience something beyond understanding."

I like this statement because it makes reference to three aspects of mission that I think are important to a church music program. Perhaps the one we think of immediately is the contribution to the worship life of the congregation: the choir's ministry to the congregation. This is reflected in the anthems the choir sings and the many other ways the choir can enhance the worship experience.

Another aspect of the mission of our music programs should be our ministry to those who "offer themselves in service to God" by singing in our choirs and participating in other ensembles. Those of us who work in the field of sacred music know the blessings we receive from our involvement in such work. It should be the goal of every church music program to provide opportunities for service to God through music for all who wish to participate. This can be a challenge to us sometimes when members of the congregation with little music experience wish to participate in the music program. But we have a responsibility to help everyone find appropriate outlets for their service and we should encourage all to improve the quality of service they offer. Any of us who have spent some time working in church music programs have been faced with singers with challenging voices who wish to participate in our choirs. The easy way out of this situation might be to turn them away, to say that we have no room for them in the choir, and suggest that they may wish to become an usher or join another church program. But a more appropriate response would be to welcome them with open arms and to work with them in whatever way necessary to help them become good choral musicians. We must believe that all people can learn musical skills and improve upon those they already have.

The last aspect of mission that we see in the above Mission Statement is "to speak to those in the wider community." This aspect of mission might be more difficult to achieve in a small church, but I think with some creative thinking, any church music program could offer its music to the community in which it lives. Choirs spend a

considerable amount of time and effort to learn the anthems they perform each Sunday, and it is a shame that they often get only one chance to perform that music. We need to consider what opportunities we have to reach out to the community, even if that means singing three or four recent anthems at a nearby nursing home on a Sunday afternoon. My choir periodically performs with the choir in a nearby prison, each choir sharing a portion of the program, and ending with something that we can perform together. We have a captive audience and they are very appreciative that we take the time to come to them.

I encourage you to consider developing a Mission Statement for the music program in your church or synagogue, and that it include all three aspects of music ministry: the enhancement of worship, service to those who would serve, and outreach to the wider community.

*Oregon ACDA and Sheet Music Service
presents*

Sacred Music Workshop

with
Bradley Ellingboe,
Clinician

**January
23-24, 2009**

**St. Francis Episcopal
Church
8818 SW Miley Road,
Wilsonville, Oregon**



Registration Form for Oregon ACDA – Sacred Music Workshop

January 23/24, 2009 at St. Francis Episcopal Church

Register online at www.acda.org/states/OR and click on **Sacred Workshop '09**,
OR fill out form below and mail as directed.

Registrant Name _____ ACDA Membership # _____

Mailing Address _____

City/State/Zip _____

E-mail _____ Phone _____

Church/Organization _____

___ Check here if you would like to be a conductor in the Saturday Conducting Master Class with Bradley Ellingboe. There will be a limited number of spots available on a first come, first served basis. Bring an anthem of your choosing to conduct for Mr. Ellingboe to critique. Workshop participants will serve as the choir.

Fees • Please check the appropriate item(s) below:

- ___ ACDA Member pre-registration at \$60
- ___ ACDA Member on site registration at \$70 with no assurance of materials/reading packet.
- ___ Non-member pre-registration at \$75
- ___ Non-member on site registration at \$85 with no assurance of materials/reading packet.

Postmark deadline for pre-registration is
December 22, 2008

Detach this registration form and mail along with a check made out to **Oregon ACDA** to:

**ACDA Sacred Music Workshop
c/o Jon Holland
22987 SW Washington Street
Sherwood, Oregon 97140**

Choral Adjudication Workshop

Saturday, November 15, 2008

Jim Angaran, Adjudication Chair

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 15, 2008. 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 through the ACDA/OMEA/OSAA approved adjudication system that is used for qualifying events in the high school state choral championships. Auditing attendees are also 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 the Tualatin H.S. school choir directed by Kim Kroeger. At the conclusion of the workshop, a

panel of experienced adjudicators will evaluate participants wishing to certify in regards 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. Recertifying 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 2008-2009. Recertifying participants will have their entry updated on the list for the next five school years.

Registration: The registration fee with lunch included is \$30.00 payable to ACDA. Advance registration will guarantee a place in the workshop. Current membership in ACDA is required to remain certified. 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@acdaonline.org).

Please pre-register by November 8 to insure 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.



2008 Oregon ACDA Adjudication Workshop Pre-registration

November 15, 2008 • Corban College

Name: _____ School Email: _____

School or organization: _____ School Phone: _____

Work address _____

Street _____ City _____ Zip _____

Home address _____

Street _____ City _____ Zip _____

Home Phone _____ Home Email _____

Current ACDA member? yes no Membership number: _____

Send by November 8, 2008 payment for registration and lunch included at \$30.00 (check made out to ACDA) to:
Jim Angaran • 20890 Yosemite St. NE • Aurora, OR 97002

We Just Need to be Thankful!



Sue Schreiner, Repertoire and Standards Chair for Senior High School Choirs

We all find ourselves looking back on the many times in our lives when we really felt thankful. We have the life changing opportunity

to work with fine young singers every day. We bring some of the world's most amazing music to students who would perhaps never know the beauty of the master works. We get to keep Bach and Mozart alive. We also have the joy of guiding our singers through the mystery of highly emotional and challenging contemporary choral music. We are the teachers.

We are thankful for an organization of volunteers who create a summer workshop for us to attend. We are certainly thankful for each other. One of the most rejuvenating aspects of the ACDA summer choral music workshop is getting to see our colleagues, our friends. We enjoy hugs from old friends, handshakes from new teachers eager to learn what we know, and we just cannot stop the laughter. We can barely settle down for the sessions to begin. That is certainly something to be thankful for.

As you drove to the first session, were you excited to be back and get to see some of your favorite people? My bet is that by the time you reached the University of Portland you could hardly wait to see everyone. How tremendous it is to be looking forward to what we do every year. We share ideas, explore new music together, and learn from authorities in our field.

One of the most encouraging parts of the summer workshop was the attendance level of new choral

music teachers. We have some of the finest young teachers that Oregon has seen in many years. They are strong in their conviction to become great teachers; they are asking excellent questions of teachers who have had teaching experience for many years. They are our future. It was so inspiring to see their participation in this workshop. Congratulations to all the new teachers who will be teaching for the first time this school year.

If you did not attend the summer workshop, we are concerned. We know there are situations that come up, but there was a noticeable absence of some of the choral directors that have been so supportive in the past. If you did not attend, we would like to know what Oregon ACDA can do to make this workshop one that you will attend in the future. Please give us feedback.

Usually when the ACDA board asks for feedback they get only a few responses. We need to hear from you. The only way we can make this summer workshop vital to Oregon Choral Directors is to understand what you are looking for in a workshop that you would never miss. Please email: schreins@wlwv.k12.or.us with your suggestions. Your ideas will be taken to the next board meeting and we will seriously take a look at how to include your suggestions. We are thankful for you and your thoughts.

We must be respectful of a profession that can fill us with such joy. Our lives are so tied to the music we are privileged to experience with our students. Let us all head back into the classroom this year with a grateful attitude. We teach with some of the finest musicians in the profession. We must be thankful, for we are the Oregon Choral Directors Association. We do make a difference and we ROCK!

National Student Conducting Competition

The objectives of the ACDA Student Conducting Awards are three-fold:

1. To acknowledge and reward outstanding graduate and undergraduate student conductors;
2. To encourage score preparation and advancement of conducting and rehearsal skills; and
3. To promote student activity at the ACDA National Convention.

These cash prizes are awarded to the winners of the final round of the conducting awards:

1. First Prize, Graduate Level: \$1000
2. Second Prize, Graduate Level: \$500
3. First Prize, Undergraduate Level: \$500
4. Second Prize, Undergraduate Level: \$250

5. The sixteen semi-finalists (up to eight undergraduate and eight graduate) each receive a \$200 scholarship funded by corporate sponsors to defray costs to attend the National Convention.

Applicants must meet the following criteria:

1. Hold valid ACDA student membership.
2. Be a full-time undergraduate student (junior or senior status) or a full-time graduate student at a college or university in the United States at the time of application.
3. Submit a complete application portfolio.

Go to: www.acda.org and print the complete application guidelines, eligibility requirements and the official application form.

Application postmark deadline: October 31, 2008

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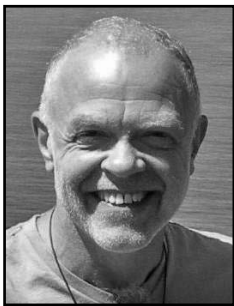


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The Fun and Learning Never Stops

Steve Peter, *Repertoire and Standards Chair of Multicultural Music*



How wonderful it is to be involved in an art form that affords us so many varied directions in which to grow. For myself, I have a renewed appreciation for basic musicianship, its integral connection to movement of the whole body, and to the

wonderful study of Eurhythmics. I rediscovered Dalcroze this past summer.

Having spent three challenging and exciting weeks at the, "Marta Sanchez Dalcroze Training Center," one of Carnegie Mellon University (CMU)'s School of Music summer offerings, I doubt I will teach the same again. My Pittsburgh, PA experience was satisfying on many different levels. Through the process of living, working, interacting and creating with other worldwide participants, we all seemed to achieve a deeper connection through our individual and collective art.

I was one of forty-plus music educators representing many different disciplines within music education. We had come to receive training in the movement-based Dalcroze method of experiencing and teaching music. We were strings teachers, piano teachers, university/college theory professors and choral conductors, student and seasoned teachers, fellow high school and middle school choral conductors, dance teachers, elementary music teachers, and others, too. While there, we experienced the effective principles of the Dalcroze Training Center—concepts that work well for musicians, singers and instrumentalists alike. The overall result was a dream come true: all participants achieved new and higher levels of musical engagement thanks to daily classes in Movement, Eurhythmics, Solfege, Improvisation and Pedagogy.

The CMU Dalcroze Training Center offers opportunities for its participants to earn the first level of teaching proficiency in the model, The Dalcroze Certificate. Within the CMU program, applicants take Exams toward this Certificate after they have completed two 3-week summer sessions (180 hours – 6 credits or 18 units). The Exams are in the following five areas:

1. Rhythmic Movement
2. Keyboard Improvisation
3. Teaching (Rhythm and Solfege Lessons)
4. Choreography/Plastique
5. Written Paper, demonstrating knowledge and understanding of the Dalcroze principles

Individuals interested in advanced levels in Dalcroze training may continue on to earn their Dalcroze License, or the Dalcroze Diplome, but each of these levels involves an even lengthier study commitment.

So there we were, adhering to the tenets of this celebrated Swiss music educator and composer, Émile Jaques-Dalcroze (1865-1950), continuing to collectively discover and internalize his fifteen "Rules of Phrasing," thirteen "Rules of Nuance," and the seven, "Rules of Accentuation."

Meanwhile we were moving to music extensively, conducting in three while walking barefoot in two, and using the "fixed do" system that is standard operating procedure for much of the world. On top of that, we were doing our best to improvise simple piano melodies, as well as a few jazz standards, in every conceivable key, and transposing them into neighboring and non-neighboring keys on the spot!

What does this have to do with Multicultural music? How about the list of participants Dalcroze hosted in Pittsburgh? We hailed from Chile, China, Hong Kong, Japan, Singapore, South Korea, Taiwan, the US (seventeen different states), and Venezuela. Obviously, this man's teaching is respected and studied on an international level. Incidentally, the International Dalcroze Institute is based in Geneva, Switzerland and was begun in 1915.

Now, back to my opening thoughts about the beauty of our art form and the many directions we have available to us for experiencing further growth. I am thrilled to be a lifelong learner and to realize that there is always more out there to learn. It is humbling to venture out of our comfort zones and be gently reminded that there is more to learn...a lot more. Have I mentioned yet that I am tentatively planning to return again next summer? Hey, I'm only 57½...why not?

Curious about Dalcroze? Check these websites out: *guaranteed lessons in humility!*

www.dalcroze.usa.org
www.cmu.edu/cfa/dalcroze
www.dalcrozenwc.org

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The Collegiate Choral Audition

Jason Heald, *Repertoire and Standards Chair, Two-Year College and Vocal Jazz*



The audition is a choral director's first step in assembling a cohesive ensemble. As a choral director at a community college, I audition incoming college students for my program and prepare other students for their auditions at four-year institutions. It has been my experience that

auditions can be terribly unreliable. Many of the most valuable choristers may not distinguish themselves during the audition process. So it is vitally important that choral directors have an effective method of quickly determining the skills of prospective choristers. It is equally important that singers thoroughly prepare for the audition so the director will clearly recognize their musical potential. Here are suggestions from four collegiate choral directors that may assist students in preparing for their college audition and may provide a new perspective on the audition process for directors.

Know what is expected

Every college choral program has specific requirements for its audition. The student should contact the specific college music department and gather as much information as possible. "Ask what is expected," states Dr. Matthew Strauser, Director of Choral Activities at Corban College.

"No prepared solo is necessary for the Chamber Singers audition," according to Dr. Solveig Holmquist, Director of Choral Studies at Western Oregon University. "Singers are tested for range, vocal quality, memory, and both rhythmic and melodic sight-reading."

"We require 7-10 minutes of music, two pieces in contrasting styles," says Dr. Michael Connelly at University of Portland. "We do not request specific pieces. One piece must be classical and the other can be of the student's choosing." Connelly continues, "Learn about the program. Students are applying to many schools these days and sometimes they know little about what is offered. That does not impress the faculty."

Dr. Steven Zielke, Director of Choral Studies at Oregon State University says: "The auditions are short. We do five days of auditions and can

only allow ten minutes per student. Students perform a prepared song that is either classical or a musical theater selection that is classical in nature and shows off the voice. We provide the accompanist for them. If students do not have a prepared song, we provide them with a sheet of folk and national songs, like 'Greensleeves', 'God Bless America', and 'Amazing Grace'. However, membership in the most advanced choirs requires solid preparation." Going into an audition with the knowledge that the student has prepared for all aspects of the audition will boost confidence and increase chances of success.

Sing what is best, not what is most difficult

Students often make the mistake of thinking that the harder the piece, the more impressive it will be.



This frequently leads to a very uneven and lackluster performance. "Sometimes students select repertoire that is either too hard or not appropriate," says Connelly. "We want to hear what they can do well, so playing over their heads is not helpful."

Stylistic and range appropriateness is often an issue. Strauser observes, "People often think they sing lower than they do and frequently audition using a pop or jazz style. Use your best classical style!"

Students should perform selections that are appropriate for the ensemble they wish to join, and should always present their most polished material.

In addition, being physically prepared to sing on the day of the audition is a must. According to Holmquist: "Curiously, a fair number [of students] don't take the time to warm up before coming to the audition! For me, this is a major red flag since serious singers should want to make the best first impression and be able to do their best. Also, [the student should] get plenty of rest and hydration before coming in."

Be more than just another pretty voice

Musicianship skills are valued in any choral ensemble. Sight-singing skills are universally desired, and piano skills are a tremendous asset. "I listen for pitch and tone," says Zielke. "I watch for a quick learner and a strong performer. We

usually have them sing some prepared sight reading exercises that test their ability to sing a melody line without accompaniment. I love it when they show prior training by using either numbers or solfege. If they do well, they will get at least one exercise in a minor key to test their understanding of keys." Holmquist concurs. "Secure sight reading is the greatest need, particularly in descending intervals and dotted rhythms." Strauser also emphasizes reading skills by having choristers "sight read their part on an unfamiliar hymn while another part is played, e.g., play the soprano part while they read alto, or play the bass part while they read tenor."

Dress for success

Clothes do not make the singer, but the manner in which a student is dressed may be an indicator of how much effort the student is putting into the audition. Connelly emphasizes the importance of the singer's appearance, "We hope that students will dress in a manner that shows they are serious. Sometimes sloppy dress can give a bad first impression." A neat, well-groomed appearance is an obvious, easy way to ensure that an audition gets started on the right foot.

Personality is a plus

In addition to looking for good voices and musicianship skills, directors are looking for singers who are good team players—musicians who are pleasant and cooperative. Holmquist suggests, "It's good to have an open, positive personality." Zielke echoes this sentiment. "I want to see and hear musical intelligence and personality. I am a sucker for a sharp wit and a quick study. A sense of humor and a bright personality are highly valued." "Do not talk about your weaknesses," Strauser recommends. In short, always present a winning attitude.

I would like to thank my colleagues for sharing their gems of wisdom. Best of luck with all of your auditions, conductors and singers alike!

 <p>The Choral Director's Candy Store</p>	<p><i>The King's Singers</i></p> <p>Visit their website: www.dj-records.com</p>
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OSAA Rule Change

Kim Kroeger, OMEA Liaison

Mike Wallmark, Associate Executive Director of the Oregon School Activities Association, recently announced a major change in the Oregon School Activities Association Constitution. On April 14, 2008, the OSAA Delegate Assembly voted to amend the OSAA Constitution to place participants in Music and Speech under the same Individual Eligibility Rules as those that have previously been applied in athletics, beginning in the Fall of 2008 (Wallmark, 2008). "Individual Eligibility" will replace all references to "athletics" with "athletics or activities" as appropriate. It is important to note that OSAA individual eligibility rules apply to music competitors only, not to concert participants, for example.

Rule eight is the specific eligibility rule referenced above and it can be found on the OSAA web site, www.osaa.org, p. 25. Students must be enrolled full-time, attending regularly, and passing a minimum number of courses listed on page 25. For example, if four classes are offered per semester at your school, the student must be passing three. If five courses are offered, the student must be passing four.

Please check your school specifics against the chart given in the OSAA handbook. All member schools will be expected to confirm the eligibility of their musicians using whatever process that school or district puts in place. Schools will be responsible to make sure that the students competing at OSAA events are academically eligible. However, music will continue to include a class enrollment requirement unique to music. Also, it is important to note that league festivals, all-state festivals, and all-northwest festivals are not considered music competitions under the OSAA rules. In addition, choirs competing at an adjudicated festival may choose "comments only" and not be required to guarantee their students are academically eligible. Other exceptions can be found on page 48 of the OSAA Handbook, 2008-09.

Men's Choir Database

Joseph Demianew,
Repertoire and Standards Chair, Men's Choirs



Hello Choir Directors! As the new Men's Choir R&S Chair for Oregon, my first goal is to form a database of all male choruses in the state. I would also like to compile an updated ACDA literature list of men's choir music.

This is where I need your help! If you are a director of a community college, college, high school, middle school, and/or professional male chorus, I need your input. If possible, please list a wide range of voicings ranging from TB to TTTBBB. I will combine all the information I receive into a statewide literature list for all to share; the more of you who help with this, the more information we will have available.

Please send me the following information:

Name of the Group

Director Name

Contact Name

Contact Address

Contact E-mail

Contact Phone number

Group's website (if you have one)

A List of Favorite Pieces for Men's Choir
(at least 5 pieces)



Please send your lists to me by:

e-mail at: joe.demianew@hotmail.com

subject line: ACDA MENS CHOIR

or snail mail me at:

587 Citation DR. NE,
Salem, OR 97301

Thank you for all your help and remember I am here to help you and your groups in any way possible. Please contact me!

Be an Advocate for Music

Kim Kroeger, OMEA Liaison



Albert Einstein said, "Imagination is everything. It is the preview of life's coming attractions." I concur, and believe music advocacy is everything. It is the preview of music in Oregon's coming attractions.

Music Educators spend a great deal of time spinning their wheels attempting to grow, or in some cases, maintain programs. Building strong music programs today requires a united village with a plan. The beginning of the school year is the perfect time to begin. Here are some suggestions you can use as a starting point:

- Communicate with Administration
- Proceed through the proper chains of command
- Let the (K-12) program needs be known
- Let specific program needs be known
- Invite and allow parents to participate
- Ask parents to form a strong Parent Booster Program
- Communicate with your School Board and attend meetings
- Be passionate, polite and professional, but persistent
- Work with your local newspaper
- Invite music professionals in your community to write editorials for the local newspaper
- The MENC website hosts many ideas—explore and discover
- Don't give up!

A few informed, knowledgeable, articulate and well organized people can make a difference. Advocacy does take time, but it is time well spent. Use your imagination and creativity to impact music education and keep Oregon's next musicians learning and thriving. It is important for the future of all our citizens.



Monday, February 16
Saturday, March 14
2009 Audition dates
Benton Hall @ OSU

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Department of Music
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Call: 541-737-4061

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Discography for Children's & Youth Choirs

Deb Burgess, Repertoire and Standards Chair, Children's Choirs

Thank you to all contacted me with information and/or suggestions for this list. It is by no means exclusive, but rather a beginning. I would love to hear from you if you have additional suggestions as I will be continuing to update it periodically. I hope you find these resources delightful listening and an encouragement to your wonderful work in the field.

Ensemble	CD Title	Purchase Information
Adolf Fredrik's Girls Choir (Stockholm)	<i>"Like Crystal that's Gleaming"</i>	afgirlschoir.net
Amabile	<i>Live and Kicking (Amabile Choirs)</i>	amabile.com
"	<i>Early Classics and Late Greats (Youth Chorus)</i>	"
Anima (formerly Glen Elynn CC)	<i>The Nightingale (opera/Raminsh)</i>	animasingers.org
"	<i>At Home (40th Anniversary)</i>	"
Bach Children's Chorus	<i>Look to this Day</i>	bachorus.org
Brooklyn Youth Chorus	<i>Wonderland</i>	brooklynyouthchorus.org
Cantabile Choirs (Kingston, ON)	<i>Reflections</i>	cantabile.kingston.net
Children's Chorus of San Antonio	<i>Voicerenity – Children's Lullabies</i>	childrenschorussa.org
"	<i>The Best of... (25th Anniversary)</i>	"
Children's Chorus of Washington	<i>Concert Chorus (06-07 Season)</i>	cchorus.homestead.com
"	<i>Treble Chorus & Bel Canto (06-07)</i>	"
Ithaca College Women's Chorale	<i>Cantan (works of Francisco Nunez)</i>	ypc.org
Indianapolis Children's Choir	<i>"Amani" (2006)</i>	www.icchoir.org
Lawrence Children's Choir	<i>This Shall Be for Music</i>	lawrencechildrenschoir.org
Los Angeles Children's Chorus	<i>Twenty Years of Artistry</i>	lachildrenschorus.org
Northwest Choirs (NW Boychoir/VocalPoint!)	<i>Thirty Years – the Concert</i>	northwestchoirs.org
Northwest Girlchoir	<i>Igraj Kolce! (Join the Dance)</i>	northwestgirlchoir.org
Portland Symphonic Girlchoir	<i>Stars that Sing...</i>	girlchoir.com
San Francisco Girl's Chorus	<i>Voices of Hope and Peace</i>	sfgirlschorus.org
Seattle Children's Chorus	<i>Seasons of Song</i>	seattlechildrenschorus.org
Seattle Girls' Choir	<i>Mosaic</i>	seattlegirlschoir.org
Shallaway (Newfoundland and Labrador Youth in Chorus)	<i>Quest</i>	shallaway.ca
St. Louis Children's Choirs	<i>Make the Season Bright</i>	slccsing.org
Syracuse Children's Chorus	<i>Celebrating 25 Years</i>	syracusechildrenschorus.org
Toronto Children's Chorus	<i>How Sweet the Sound</i>	torontochildrenschorus.org
Young People's Chorus of NYC	<i>Transcient Glory II</i>	ypc.org
"	<i>It's Up to You, New York</i>	"
Young Voices of Melbourne	<i>Spin Me 'Round</i>	yvm.com.au

Additional children's choirs with websites (contact them for recording information)

Name	Contact person	Website
All Saints Episcopal- Pasadena, CA	Stephanie Mowery	allsaints-pas.org
Children's Chorus of Sussex County	Deborah Mello	childrenschorusofsussexcounty.org
Ithaca Children's Chorus	Dr. Janet Galvan	csma-ithaca.org/ICC
New Orleans's Children's Chorus	Cheryl Dupont	neworleanschildrenschorus.org
Stetson University Children's Chorus	Dr. Ann Small	stetson.edu/music/arts/childrens

New Oregon Focus Editor

Tina Bull, Editor, Oregon Choral Focus



I am pleased to join the Oregon ACDA board this fall as the new editor of the Choral Focus. I want to express gratitude from all of us in this organization for Julie Adkins' many years serving as editor extraordinaire. I also want to thank Doris Sjolund for

stepping in and producing such fine publications during her interim. There is strong tradition of excellence in the Choral Focus publication and I am humbled to follow in the footsteps of those two fine women.

Helping me with design, layout, and printing is Bekki Levien. Bekki is a freelance graphic designer in Corvallis, producing programs, posters, web sites, and flyers for the OSU Department of Music and other clients. We respect and appreciate her artistry and skill with visual design. Most of my decision to accept the role of editor was dependent upon Bekki's willingness to be our graphic designer. She can be reached at: theleviens@comcast.net. Thank you, Bekki!

Needless to say, the Choral Focus is nothing without contributions from our state board members and R & S chairs. They are generous with their time and creativity, providing thought-provoking articles for others to learn from and enjoy. As you read through this journal, please consider offering something you may wish to share with others. I welcome guest articles and features that you find interesting and meaningful. You may have experienced a wonderful workshop, read an excellent book, or created a special concert that others would benefit from reading about. Your contribution does not need to be rigorously researched in order for us to learn from it. Please send me something to share and I may use it in a future publication. It would be marvelous to receive photographs, "this I know" articles, advertisements, or suggestions for improvement of the Choral Focus. I encourage you to write me: tina.bull@oregonstate.edu. Our next deadline for contributions will be February 29, 2009.

In this publication, you will enjoy reading about Steve Peter's experiences at the Dalcroze Training Center at Carnegie Mellon University. Sue Schreiner reminds us how important it is to consider our great fortune working in

the powerful field of choral music as well as sharing our love of music with students and other musicians. Kim Kroeger encourages us to advocate for music so that current and future generations of students can experience and benefit from the powerful art of choral music. And, there is much more. Be sure to read Richard Nance's article about the loss of membership in ACDA nationally. Our state president, Russ Otte, has issued a challenge incentive just for you, in response to Nance's call for new members.

Please consider how you can serve ACDA's Oregon chapter this year. You might attend a workshop, recruit new members, share your wisdom, and go to others' concerts! Help us find and maintain good relationships with advertisers and support your local music stores. There is so much you can do. I look forward to working for and with you and I am excited to begin my new tenure as Editor of the Choral Focus.

Advertise in the Oregon ACDA Choral Focus!

CHORAL FOCUS is the publication for choral conductors and vocal music teachers in Oregon and Southwest Washington. Subscribers are members of the American Choral Directors Association. Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music's position in American society. Your advertisement supports our organization and provides readers with a quick reference to your products and services.

If you are interested in placing an ad, please **email** the photo-ready ad (pdf, tif, jpg) by Feb. 13, 2009 to Ryan Lee, Oregon ACDA Business Manager, ryan_lee@reynolds.k12.or.us. An invoice will be sent to you upon receipt of camera-ready copy, which is subject to the approval of the publisher.

Advertising rates:

Full page: \$100 per issue - 58.5 x 45 picas
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Half page: \$50 per issue- 45 x 27 picas
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One-sixth page: \$20 per issue - 13.5 x 27 picas
(2.5 x 4.5 inches)



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April 18, 2009 9:00 a.m. – 12:00 p.m.

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Tamara Schupman, Director
Valley Community Presbyterian Church
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*For more information contact
Michelle Trapa, SWOKE President
(503) 465 9599*