

PEACEMEAL

| *A Volunteer Effort of the Portland Peace Choir* |

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Your Voice Counts!

MARK YOUR CALENDARS FOR NEW DIRECTOR AUDITIONS

As those who attended the July 12 Potluck have already heard, we have received a number of promising applicants for our Director position.

The top three of these candidates will be guest-conducting the choir at sessions on **Wednesday, August 16** and **Thursday, August 17**.

Please come to these sessions to meet these folks and get a feel for how they will fit with the choir. The more members who come to evaluate these candidates, the better our decision making will be. Again, this is your opportunity to be heard and have a voice in the future of the choir!

Summer Potlucks: Good Food, Good Friends, Good Energy



Summer is a time for relaxation and for enjoying friends and family, and as a rule, the choir takes a break after a brief summer session before resuming in September.

This year we're doing something different, as we plan for the future of the choir. As we mentioned in the previous issue, in an effort to get more members involved in determining the direction the choir will take going forward, we have scheduled potluck get-togethers throughout the summer to share ideas, discuss concerns, plan for the future, and maybe get in a little singing while we're at it.

We've held three potluck brainstorming sessions, the first on what qualities the choir would like to see in a new Director, the second on membership, recruiting and retention and the third on music-related issues. The turnout has been good, about what we'd expect for a summer session, the food excellent, and the energy positive.

In the first meeting, Susan W. led the discussion, beginning by going over some of the reasons behind the Steering Committee's decision not to renew David's contract. There were many questions from members and lots of good discussion about what the issues were and why this decision was made. The discussion cleared up some of the confusion and negative feelings some members were experiencing about what happened and how it happened.

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Who Said That?

"Coming together is a beginning; keeping together is progress; working together is success."
~Henry Ford

"It is our attitude at the beginning of a difficult task which, more than anything else, will affect its successful outcome."
~William James

"When we dream alone it is only a dream, but when many dream together it is the beginning of a new reality."
~Friedensreich Hundertwasser

"Every new beginning comes from some other beginning's end."
~Seneca

"We keep moving forward, opening new doors, and doing new things, because we're curious and curiosity keeps leading us down new paths."
~Walt Disney

"We may stumble and fall but shall rise again; it should be enough if we did not run away from the battle."
~Mahatma Gandhi

"If you're not failing every now and again, it's a sign you're not doing anything very innovative."
~Woody Allen

"Every day is a chance to begin again. Don't focus on the failures of yesterday, start today with positive thoughts and expectations."
~Catherine Pulsifer

"For better it is to make a beginning of that which may lead to something, than to engage in a perpetual struggle and pursuit in courses which have no exit."
~Francis Bacon

"Those who have changed the universe have never done it by changing officials, but always by inspiring the people."
~Napoleon

We then moved on to getting input from those present about what qualities we need to look for when hiring a new Director. There was a lively discussion that included some qualities members feel a need for that they felt were lacking under our previous leadership, such as better communication skills, timeliness, being better prepared and better organized for rehearsals and sectionals, listening better to the concerns of members during rehearsals and sectionals and acknowledging them, and personal interactions between the Director and members. Members also brought up areas in which David did exceptionally well that we'd like to see in our new Director as well, such as charisma, humor and the ability to make rehearsals and concerts fun.

Members brought up ideas for improving communications in general, including having member input on major decisions, such as the selection of a new Director. To this end, we asked for volunteers from the membership to assist with applicant screening and interviewing. Many other ideas were discussed as well; a complete summary of the evening's discussion was sent out with the announcements. We ended the evening with a sing-along of 60s and 70s music led by guest artist Ted Kaye from Friendly House, who brought his guitar, banjo and song books. All in all, it was a very productive, positive session and members left with renewed energy and positive feelings about the direction the choir is heading.

The second potluck, on membership, recruiting and retention, was held two weeks after the first, with Amanda moderating. Participants broke up into small groups, with each table discussing a different topic. After the meal and small group discussion, a member from each group reported some of the ideas they came up with. The group that discussed recruitment presented ideas about doing more neighborhood events, contacting local colleges, high schools and voice teachers, advertising by putting up posters in music stores and libraries, issuing press releases, and starting a "Friends of the Peace Choir" mailing list. Partnering with other like-minded groups such as "Peace of the City" and attending Earth Day and MLK events was also put forward as a means to heighten PPC's profile and attract more members.

The "Retention" group brought up ideas for encouraging members to stay with the choir, such as "Choir Buddies" to help new members get to know the choir, more personal interactions between the Director and members, using Standards as warmups to help new members become familiar with them, greeters (with name tags) at the entrance for rehearsals, boosting the website with keywords, and developing strategies for dealing with tension by better communication. It was also suggested that the choir have both a Fall concert with mostly Standards and Favorites, and a Spring concert focussing on newer material.

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The issue of memorizing music was brought up again; the feeling of the group is that many members don't stay with the choir because there is too much memorization and that the ability to use music and/or lyric sheets might greatly improve retention.

The third group focused on building community among choir members, reaching out and showing members that we care. It was suggested that we look into ways to reach out to members who are absent, and have greeters with name tags at the door to welcome people to rehearsals. The group also suggested trying non-sectional seating at rehearsals to encourage mingling with people outside our own sections as a method of community building, and having longer breaks so people can interact more. Using larger tables for HHH so more folks can mix was suggested, as well as having a special New Member potluck for one or more HHHs to welcome new members, and perhaps involve their families as well. Section leaders were encouraged to reach out to their groups more with frequent emails. Using PEACEMEAL to share more member news, adding photos to the member directory, better use of the Yahoo Group, having a sharing table at rehearsals, and instituting projects or "action agendas" to mobilize folks were also discussed. The evening was concluded by a sing-along led by Mary Jo and Penny, and again, those who attended left feeling positive and energized.

The third potluck, held on July 12, covered music and the selection process. After a satisfying potluck meal and socializing, Susan introduced the topic and talked a bit about what we wanted to accomplish for the evening: a review and possible revamping of the current music selection process and repertoire, with a focus on gaining ideas on how we might make the process more effective and equitable going forward. Participants again broke into three small groups with each focusing on a different aspect of music, our mission and the selection process. Group one discussed the mission statement and how it applies to music selection; group two focused on Standards vs. Favorites, how we define these terms, and we should respond to event organizers requesting specific music; and group three discussed music logistics: how songs can be organized, the selection process, the possible use of lightweight folders for lyric sheets or music during performances.



At the end of the small group discussions, a representative of each presented a summary of their discussion to the larger group. Group One reported that their discussion centered around the vagueness of the mission statement and how different people might interpret it in different ways depending on their points of view, which allows for the choir to choose a broader range of styles and messages for the repertoire.

Group Two clarified the definition of Standards to include songs that are relatively short, easy to learn (and easy to teach audiences for sing-alongs), repetitive and that can be performed *a cappella*. Any foreign language songs in the Standards should have limited foreign words and phrases. Call and Response songs are good for this category. The Favorites category was defined to be songs from previous seasons that choir members love and want to bring back. *Great Trees*, *Earth Song*, *Gentle Arms of Eden* and *Pride* fall into this category.

Normally, choir members should be asked to vote for their favorite songs by a show of hands towards the end of the Spring session. Since that didn't happen this season, it was suggested we could do this at a rehearsal early in the season this year. The group also felt the choir should comply with event organizers' requests for specific songs as much as possible.

The third group reported on their discussion of logistics. Some of the points they brought up were adding a Fall concert, limiting the length of concerts to one hour of singing, with a break in the middle, and allowing the use of folders for lyric sheets or music in an attempt to limit the amount of memorization required.

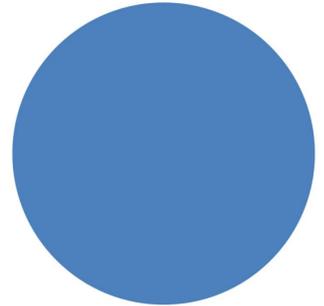
The evening ended with Mary Jo teaching a song and the group singing some Standards. Again, people left feeling energized and positive and looking forward to what the new season will bring. The hope is that as a result of these meetings, the choir can move forward as a community with renewed energy, commitment and purpose. Times of change are always somewhat painful, but can also be seen as an opportunity for growth, renewal and revitalization.

~bb

And the Winner Is...

For the exhibition 'PEACE' the Schirn Kunsthalle Frankfurt recently announced a contest to design a new peace logo. Of the 600 entries, two designers simultaneously submitted a simple blue dot – and won the jury over.

The peace symbol we know best was created in 1958 by Gerard Holtom as part of the “Campaign for Nuclear Disarmament”. But, do we need war in order to create peace? Is peace really only the absence of war? What would a peace symbol look like that incorporates all the other aspects of peace as we know it? Independent of each other, Paul Müller from Germany and Bekata Ozdikmen from Turkey both hit on the same idea: It has to be a simple, a blue dot.



In the opinion of the jurors, the new peace logo is distinguished by “compelling simplicity”; the “dot functions immediately as a symbol of our planet” (Konstantin Grcic). It “combines a neutral worldview and an (...) intuitive sign language, and is readily reproduceable” (Tilman Röder). It reminds us “how important it is to preserve our planet” (Marina Abramovic).

Says **Bekata Ozdikmen** from Istanbul, “We need to assert peace in all the world and not just among its countless peoples. We should remember that we all live together and can overcome borders and barriers. So let us listen to nature, let us be peaceful but ardent. Let us respect different languages, religions and ethnicities. All of that is embraced by the circle: as the most dynamic shape for the world that surrounds us. And as a symbol for a clear blue world.”

Says **Paul Müller** from Germany, “When the space probe Voyager 1 took a photo in 1990 of Earth from 6 billion kilometers out, all that could be seen of it was a Blue Dot (Carl Sagan). Exactly that should therefore be the logo for peace on Earth. Nothing more than a blue dot. The symbol is universal in culture and the combination of the circle with the blue color is understood the world over as the Earth. The advantage of the blue dot is also that it can be used universally. It can be applied swiftly and with the simplest of means to any surface, and – this being especially important in the digital age – there’s already a corresponding emoji.”

The winning logo was selected by an independent jury made up of the artists Marina Abramovic and Britta Thie, the designers Konstantin Grcic and Eike König, and Tilman Röder, managing director of the Max-Planck-Stiftung für Internationalen Frieden und Rechtsstaatlichkeit. ~tk

The other top four are featured below:



Sandra Praun and
Oscar Guer mouche,
Sweden



Manuela Schirra, Italy



Nadja-Janina Isabella
Büttner, Germany



Laura Saramok, Germany
Click here to see logo in action:
http://www.schirn.de/fileadmin/SC_HIRN/Magazin/Simone/Peace_Shortlist_5/peace.gif

Opportunities to Sing or Listen

- **July 28 6- 7:30pm** Male Ensemble Northwest, Mount Angel Abbey, 1 Abbey Dr, St Benedict, OR
Selections from their repertoire - may include: Dan Davison - Praise Ye the Lord, Jacob Handl; Confirma hoc, Deus, Any Marshall; Invictus, David Childs; Weep No More, Susan Brumfield; No Time, Reginald Unterseher, www.mountangelabbey.org/day-3-program/

Chorus America: Choral Music Community Resource

Chorus America is the advocacy, research, and leadership development organization that advances the choral field. This organization supports and serves choral conductors, administrators, board members, and **singers** with tools, training, peer networking, and access so that choruses are better able to contribute to their communities.

Chorus America serves more than 6,000 choruses, individuals, businesses, and organizations with a wide array of programs, publications, research, and personal services. These services strengthen their ability to build strong organizations that foster quality choral performances.



Their board is comprised of accomplished arts leaders from across North America, and the executive staff is headquartered in Washington, DC.

Chorus America was founded as the Association of Professional Vocal Ensembles in 1977 to gain recognition for professional choruses and today represents hundreds of choruses of every kind throughout North America and beyond. [Learn more and join.](#)

Says Ann Meier Baker, director of the National Endowment for the Arts:

“Chorus America is especially important for independent choruses – those not supported by a church or a school. In addition to artistic information we share, these independent choruses need Chorus America’s help with governance, management, marketing, and other information that is critical for nonprofit organizations to thrive in these times. If a school choir, for example, doesn’t have a big audience for a concert, they still have the support of their institution. But if independent choirs have lots of empty seats in the hall and loses earned income, they can lose their shirts”.

In future issues, PEACEMEAL will be bringing you articles excerpted from the singer’s section of Chorus America.

~tk

Suggestion Box

This is an opportunity for you, our readers, to tell us our idea for ways to improve our choir. Please send your suggestions to us at:

traciekorol@gmail.com

barbaraPPC@comcast.net

We can include your name with your suggestion or keep it anonymous, your choice.

Suggestions:

- The food has been amazing at all the potluck! Thanks to all our good cooks, set-up people and especially the clean-up crew.
- I’ve been really pleased how the PPC has rallied and come together as a choir and as a family during the potluck workshops. A special thanks to all the organizers and program presenters.
- Thanks to Mary Jo for not only THE silliest songs we’ve done so far, but also for helping us figure out what our vocal range really is. Thanks to MJ, I am dropping down a level and will stop struggling to hit those pesky high notes.



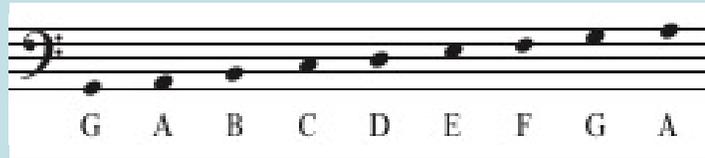
Professor Jones' Musical Terms™

Last month we talked about how notes can appear on the 5 lines and 4 spaces that make up a staff and how ledger lines can be used for additional notes above or below a staff. We discussed clefs and the notes that appear in a treble clef staff and on several ledger lines above and below. Let's continue with the notes that appear in the bass clef.

Notes in Bass Clef: The notes on the 5 lines of the bass clef, starting with the bottom line, are: G, B, D, F, A. (One mnemonic device for the notes on the lines is "Good Boys Do Fine Always".) The notes on the spaces between the lines, starting at the bottom, are: A, C, E, G (one mnemonic is "All Cows Eat Grass").



Together, the notes on the lines and the spaces are G, A, B, C, D, E, F, G, A.



All of these notes are lower than the notes in the treble clef. For example, the A on the top line of the bass clef is an octave below the A on the second space from the bottom of the treble clef, and the G on the bottom line of the bass clef is two octaves below the G on the second line from the bottom of the treble clef. More on this later.

As with the treble clef, the bass clef can be extended to include more notes above and below, using *ledger lines*. For example:



Relationship between treble and bass clefs

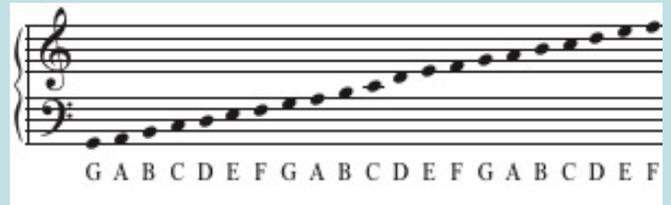
The two clefs are "connected" in the following way. Starting with the A on the top line of the bass clef staff and going up, the next note above that is B, then C, then D, then E. That E is the same as the bottom line of the treble clef staff. So, you could say that there are three notes (B, C, D) "between" the bass clef and the treble clef. The C in the middle between the two staves is also known as "middle C".

The Grand Staff

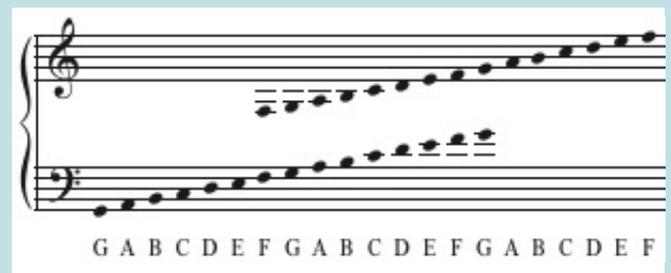
A treble clef staff and a bass clef staff can be combined to form a *grand staff*. Piano music is usually written using a grand staff. The grand staff has a treble clef staff on top and a bass clef staff on the bottom, with some space between them. A curly brace to the left is used to show that the two staves are grouped together.



Seeing notes in a grand staff makes it easier to see the relationship between bass and treble clefs, especially if we "scrunch" the two staves closer together by reducing the space between them:



Normally, the grand staff has more space between the treble and bass clefs. We can still use that to show how the notes line up. Notice how notes on ledger lines in one staff are equivalent to notes in the other staff.



Next time: A little about the relationship between the treble and bass clefs and notes on the piano, plus where these notes are relative to the various vocal ranges.



PPC Happenings

• New Director "Auditions"

Wednesday, 8/16 and **Thursday, 8/17**, with a possible additional rehearsal on **Tuesday, 8/15** if necessary. Watch the Announcements emails for more details.

• New Season Begins

Wednesday, 9/6. at St. David of Wales.

Join us at 6:30 for a Happy Half Hour hosted by the Steering Committee to welcome back members. Rehearsal starts at 7pm. This will be our first "official" rehearsal with our new Director ... come and join the fun!

Community gigs: Some of these are tentative and further details will be announced as they are confirmed.

9/23/17 Sherwood Day of Peace: PPC has been invited to participate in this event again this year. Exact details to be announced.

Saturday Market: We have a potential gig at Saturday Market in early Fall, date/time TBA

Sunday, 9/10, 3– 7pm: Ainsworth Street Collective neighborhood potluck, PPC has the opportunity to sing at this event. Details TBA.

Joys&Concerns

With this new feature, this publication offers our readers a place to share with members what is going on in our lives. A new pet, a family sadness, a rose that bloomed to perfection, a garage sale--this is a place to share what's going on with YOU!

I'd like to start this new column off by sharing some JOY. Jeff and I have been doing volunteer work helping people learn English as a second language by meeting with them and just talking, usually one-on-one. We answer questions they have, help them with grammar, spelling, and pronunciation, and generally help them get used to speaking in English. It's very rewarding to see how much our "conversation partners" have improved in just the few weeks we've been meeting with them, and so gratifying to see how much they appreciate our help.

We've been talking with people from China and Iran, mostly, and it's very interesting to get to know them and learn a bit about their cultures while helping them get used to ours. We frequently have more people who want to talk than "teachers" who can meet with them one-on-one, so if anyone out there would like to join in the fun, please contact Jeff (jote@comcast.net) or me (barbarappc@comcast.net)

No prior teaching experience is required, only a working knowledge of our language, the desire to help others, and an hour or so of time once a week.

~Barbara B.

PEACEMEAL is a publication of the Portland Peace Choir

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As always, thanks to Jeff Jones with help with the musical terms.