

UNIVERSIDAD DE LOS ANDES
FACULTAD DE HUMANIDADES Y EDUCACIÓN
ESCUELA DE IDIOMAS MODERNOS

**MIS EXPERIENCIAS CORALES Y DE TRADUCCIÓN CON LA
*FEDERACIÓN INTERNACIONAL PARA LA MÚSICA CORAL (FIMC)***

VANIA ROMERO

MÉRIDA (OCTUBRE, 2013)

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Informe final de Pasantías presentado por la Br. Vania Romero como requisito parcial
para optar al título de Licenciado en Idiomas Modernos.

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Identificación de la institución sede:

- Organismo: International Federation for Choral Music – International Choral Bulletin.
- Departamento o Unidad: Spanish Translation Team
- Dirección: PO Box 42318, Austin, Texas, USA.

Nombre y apellido del responsable institucional: María Zugazabeitia

Cargo: Coordinadora/Mánager del proyecto.

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INTRODUCTION

Throughout this report, I will describe the development of my internship at the International Federation for Choral Music (IFCM). Although its main headquarters are located in Austin, Texas (USA), I worked directly with the European unit in Spain, although I did so while being in Venezuela. My services were required for a period of twelve weeks, and this internship complied with the requirements of the internship Coordination at the School of Modern Languages of the University of Los Andes.

While carrying out an internship, students may have the opportunity of applying the knowledge obtained during the undergraduate studies of the Modern Languages program and also acquire a number of habits and abilities to take into practice during their professional careers.

My professional option is International Organizations and taking part of the work required by the International Federation for Choral Music satisfied my needs and wishes of mixing one more time my two main interests: music and languages.

During my distance internship I was asked to translate specialized texts of musical topics from English to Spanish. Although my option is not Translation, I fit perfectly the needs of this international organization thanks to my experience as a choral singer, my previous knowledge of the specialized English terms of music and my prior work with this organization.

This report consists of five sections. The first one is the profile of the host institution, which will describe the functioning, objectives and philosophy of the IFCM. The second part deals with the nature of the internship and illustrates the work carried out as an intern and the experience acquired. The third point is the reflection essay which portrays the personal experience of the intern. The fourth part is the conclusions of the whole process, and finally, the fifth and last section is the recommendations that could be made both to the host institution and to the University.

My aim with this report is to inspire other people and demonstrate that it is possible to combine our interests and to obtain as result a particular experience while leaving the name of the University high up.

PROFILE OF THE HOST INSTITUTION

The International Federation for Choral Music is an organization created with the objective of easing the communication and exchange between choral musicians from all over the world. It was founded in 1982 and since then, it has developed a series of activities and programs such as: world and regional symposia, conducting masterclasses, the World Youth Choir project, the Choral Music database, the CoralNet website, the World Choral census, the International Choral Bulletin, the World Day of Choral Singing and many other initiatives. Through these, the IFCM is accomplishing its purpose.

Members of the IFCM are moved by the idea of having a better world, with no nuclear weapons, terrorism and no environmental abuse. Their thought is that choral singing is one of the more powerful forces in order to unify nations and people. Through singing, it is possible that all the cultural, ideological, racial and linguistic differences disappear. In this way, people can merge into one voice and become part of a global family.

Nowadays, we find that there are more people involved in the choral singing than in any other group activity, so in this order of ideas, it becomes extremely important to choral musicians to have an organism such as the IFCM in order to organize, encourage and facilitate international communication and cooperation.

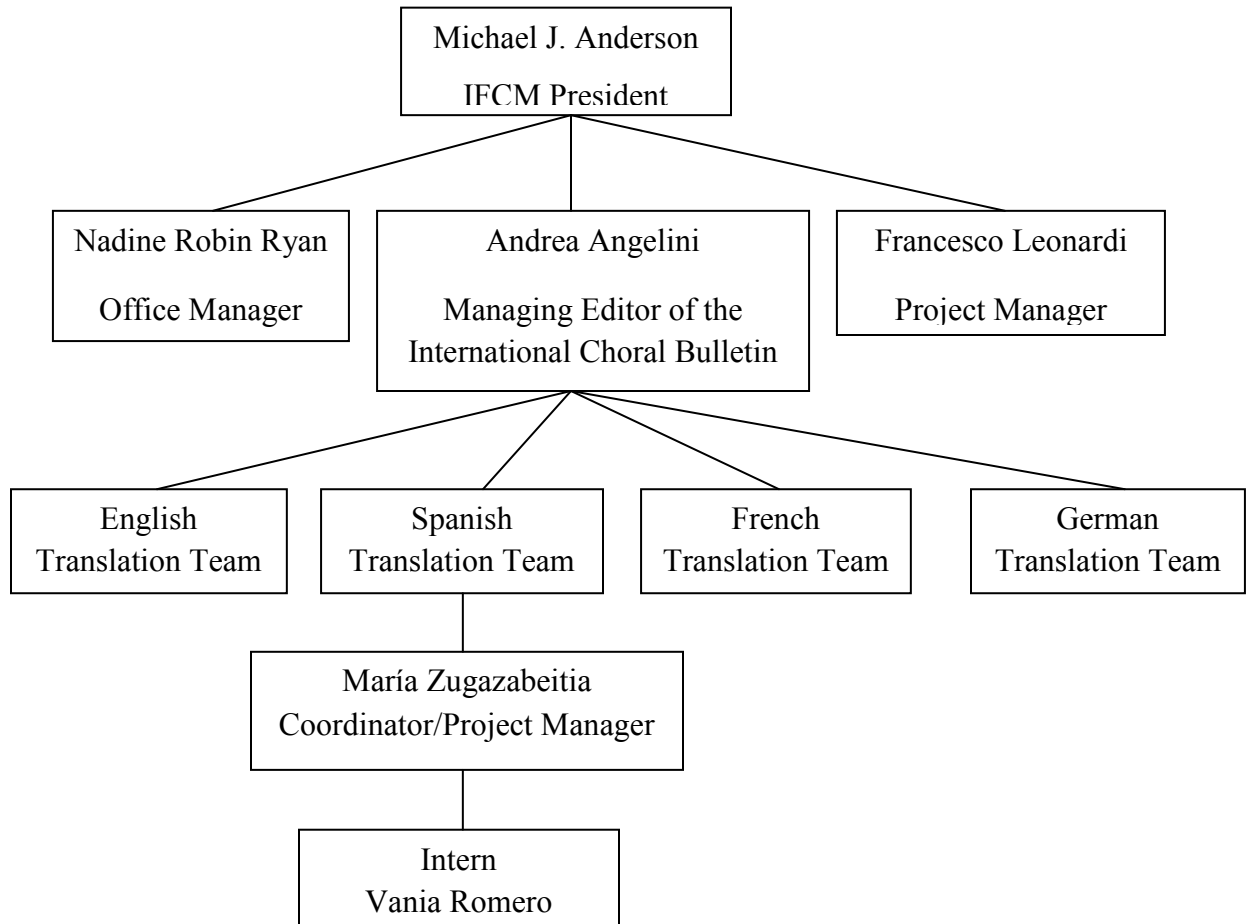
Mission of IFCM

The IFCM is an organization operated on a non-profit basis. Thanks to the work of a worldwide volunteer team of choral professionals, the IFCM pretends to: provide every citizen of the world the access to choral music; preserve choral music and cultural diversity; support the development of choral music on a world-wide level; be an international reference organization; strengthen the cooperation between national and international organizations and individuals interested in choral music; support the formation of choral organization where none exist; increase, promote and create international exchange programs, choral festivals, seminars, competitions and meetings; create and transmit choral repertoire, research, recordings and other materials.

International Choral Bulletin

Among the various IFCM's publications, we find The International Choral Bulletin (ICB). This journal is published quarterly in the four official languages of the IFCM: English, French, German and Spanish. As it is distributed to all the continents, it has become the official voice of choral music around the world. It has acquired great importance thanks to its articles related to choral music, activities and various themes such as music education, sacred music, repertoire, international news, reviews, information about IFCM, and a constantly updated calendar of international events (choral festivals, competitions, seminars and workshops). The ICB serves as a medium of exchange for choral musicians, and allows them to have access to a large number of international readers passionate for the choral art.

INSTITUTIONAL CHART OF THE IFCM



This chart illustrates the organizational structure within the IFCM. The president of the organization is Mr. Michael J. Anderson. Then comes the IFCM staff divided in three main areas: Office Manager, Project Manager and Managing Editor of the ICB. In this last one, Prof. Andrea Angelini is in charge of the translation teams of the four languages. In the Spanish Translation Team, Mrs. María Zugazabeitia is the responsible of this specific area where I served as one of the volunteer translators.

NATURE OF THE INTERNSHIP

I carried out a distance internship. My work consisted in translating specialized texts in music from English into Spanish. Normally, the IFCM requires help from the many volunteer translators they have around the world. But, while I was working, I asked if I could take charge of the entire volume of the 3rd Quarter 2013 of the magazine and translate it completely by myself, in order to fulfill my internship requirement. As I have worked with the IFCM in previous occasions and for two years now, they agreed to give me this opportunity.

I translated a total of 23 articles, 68 pages, and 32.368 words. Afterwards, the ICB supervisor was very pleased with my work, as I fit perfectly the profile they look for in their translators; they need a responsible person, native Spanish speaker, with knowledge about music and eager to offer his/her help in a voluntary manner.

All the translations that I performed were revised by the experts of the Spanish translation team and all the corrections were sent back to me in order to become aware of my mistakes and correct them for the upcoming translations.

Every article was written by a different author, and some of them were translated from other languages like German and Italian. The topics of this number of the journal included: book reviews, interviews to prominent personalities of the choral world, results of different studies regarding the influence of music on people, review of several festivals and choral competitions, invitations to forthcoming events, tribute to outstanding Maestros and also articles about theory and history of music.

I was the only translator commissioned to deal with all these different articles. I carried out a series of investigations on specific topics but also I could rely on my previous work done during my Community Service, which was also carried out in a choral organization called “Fundacantoría”, where I also performed translations of the lyrics of various musical pieces.

Here follows the entire list of the articles I translated for the 3rd Quarter 2013 of the International Choral Bulletin:

- Renaissance Pitch, A Practical Approach
- Expressing “Emotions” in Music, from the notes to the sound – for young and old
- The birth and evolution of the choral art in Russia.
- From Moscow Choral College to Choir Art Academy
- Choral Education for Children in Russia Today
- Latvian Choral Music: Vasks, Prauliņš, and Ešenvalds
- ARS CHORALIS 2014 International Symposium on Chorusology – Choral Art, Singing and Voice
- Yeosu International Choral Festival and Competition
- Professional and Amateur Choral Performance in the Soviet Union (1922-1991)
- Mediterranean Voices Conference 5th IFCM Multicultural & Ethnic Choral Conference, Girona, 2013
- The Russian Choir Society and massed children’s singing education in the Russian Federation in the second half of the twentieth century
- President’s Column
- Book Review The Use of the International Phonetic Alphabet in the Choral Rehearsal, Edited by Duane Richard Karna
- The Foundation World Youth Choir
- Andrea Veneracion: Philippine Choral Ambassador to the World
- The Issue of Modernity in Choral Music
- Welcome to Seoul!
- The National Theatre of Korea: main venue for the 10th World Symposium on Choral Music
- Wiegen Lieder Aus Aller Welt (Lullabies from Around the World)

- Voices of Harmony - Colour the Rainbow The 2013 Hong Kong International Youth and Children's Choir Festival
- Editor's Letter (2)
- Interview with
- William Christie, Director Les Arts Florissants

REFLECTION ESSAY

I had the remarkable opportunity of fulfilling my internship experience with an outstanding project carried out by the International Federation for Choral Music (IFCM). This non-profit organization fosters a series of initiatives that aim to preserve and extend the reach of choral music while promoting peace, tolerance, and acknowledgement of different cultures between individuals around the world.

Among the many initiatives undertaken by the IFCM, it is worth to mention the World Youth Choir project. Every year, 80 young singers are chosen among hundreds of world-wide applicants. During one month, this newly created choir reunites the best choral singers between the ages of 17 and 26 years old, in a specific location in order to celebrate the WYC's Summer Session. The aim of this project is, as it is specified in its motto: "building bridges between young singers from different cultures". I was lucky enough to be chosen and participate in the sessions of 2009 and 2010 as the only Venezuelan soprano in the choir.

The WYC is a truly life-changing experience. It allowed me to become aware that my two passions, music and languages, were completely compatible and that I could link them from that moment on.

In my first WYC Summer Session in 2009, I was one of the youngest singers of the group, and in that opportunity I acquired all the specialized music vocabulary in English. Also, this was my first contact with an international organization, so I could witness firsthand how it functioned.

Besides singing with and learning from the best 80 choral singers of the world and being under the guidance of worldwide recognition Maestros, I got in touch with many different languages and cultures. This opportunity allowed me to serve as an ambassador of Spanish language and Venezuelan culture. I also learnt several words in different languages, asked English native speakers to correct my pronunciation and I even superficially explored my potentiality as a simultaneous interpreter.

The WYC is accomplishing its goal beyond their planning and I can state that the bounds created while being part of this organization are stronger than the space of distance and the passing of time.

In 2011, the IFCM contacted me asking for my availability to carry out the translation of one article of their magazine. They first made contact with me thanks to the reference my father provided to the IFCM, as he was part of the translator team for many years. From that time up to now I became one of the volunteer translators of the IFCM's International Choral Bulletin (ICB).

After almost two years working with the IFCM, the end of my schooling was near and as I came to know that distance internship were permitted, I thought of asking the IFCM if I could carry out mi internship with them. Fortunately, I received a prompt and positive answer.

Miss María Zugazabeitia was my institutional supervisor. She is a professional translator born in Spain who is the main responsible and coordinator of the Spanish Translator Team for the ICB. Miss Zugazabeitia was in charge of sending me the articles in English, and once I had sent them to her translated into Spanish, she

corrected some of them. Regarding the rest of the articles, she sent them to other volunteer revisers. Although my internship was established as a distance one, I had the opportunity to meet Miss Zugazabeitia.

I am a member of three different choirs: “Cantoría de Mérida”, “Coral de Trabajadores ULA” and “Coro Promúsica”. With the first one, I went on tour to Spain the same day I started my internship. We participated in two choral competitions and won two prizes. In the first event, called Festival Internacional de Música de Cantonigròs, we won the fourth place, and as it turned out to be, Miss Zugazabeitia was also participating in that event with her choir. We personally met and shared a little of our lives and discussed some of the work still to be done. I was looking forward visiting the offices of the IFCM Spain Division; but, regrettably, as consequence of the world crisis, the IFCM does not have headquarters in Spain anymore. Nevertheless, I maintained a close contact by e-mail with Miss Zugazabeitia.

A week later, we participated in the “Festival Internacional de Habaneras y Polifonía de Torrevieja”, where we obtained the second place. The “Patronato de la Ciudad de Torrevieja” is an outstanding institution. Their international choral festival has become one of the largest, oldest and more important choral festival of the world. They have realized that although certain expenditure must be made in order to provide accommodation and food to participants, a choral festival results to be less expensive than many other forms of art. The investment done is almost entirely

personal. Also, it is of attendance kind and this is a guarantee of the direct interaction between people as well as the international and cultural exchange.

Later, in the month of August, I participated with the “Coral de Trabajadores ULA” in the “Concurso de Interpretación Coral de Música Folklórica y Popular Sudamericana” in La Plata, Argentina, where we were awarded with the silver medal. This helped me to confirm once more, how music allows us to communicate and connect with other people, regardless of the language.

During the month of September, I focused on translating the most technical articles of the ICB, the ones that I knew would require additional effort and investigation. The densest topics that I had to deal with were Renaissance and Russian Music. Nevertheless, I enjoyed this process because I counted on the expertise of my mother, who is a singing teacher, as well as I had the guidance of my father, who is a choir conductor and musicologist.

The last week of my internship, I travelled to Bucaramanga, Colombia with the “Coro Promúsica”. We participated in the “Festival Internacional de Coros de Santander”, where we had the opportunity to work with exceptional Maestros. After returning home, I finished the translation of all the articles of the ICB.

Among the articles of the 3rd Quarter 2013 of the magazine, I found two articles that really moved me. The first one was a literary review of a book entitled “The use of the International Phonetic Alphabet (IPA) in the Choral Rehearsal” by Duane Karna. Throughout this article, it is said that it is essential for singers and choir conductors to have knowledge of the IPA, in order to be able to approach

different pieces in languages that might not be familiar to them; especially in these times when we can have access to an infinite amount of music. The main points of the book are: the introduction of IPA to the choristers; modification of vowel and consonant sounds for choirs; English, German, Italian, French, Hawaiian, Hebrew, Romanian, Japanese, Chinese, Korean diction; distinction between European and Latin-American Spanish and Portuguese; the diction of the languages of northern and eastern regions of Europe, such as Hungarian, Latvian, Lithuanian, Estonian, Dutch, Russian, Swedish, Finnish, Norwegian, Polish, among others. But the topic that caught my attention in a greater measure was the mentioning and explanation of Swahili language. This African tongue is almost entirely vowel-composed, and as such, it can be said to be an excellent language for singing. This article reinforced once more my vision of the perfect interaction between language and music.

The other article took my breath away. It was entitled “Editor’s Letter” and written by Andrea Angelini. Although it was the shortest article, it had the greater influence on me. The text was about a research carried out by Swedish researchers from the University of Gothenburg, who were studying the benefits and influence of choral singing over the body. The results were greater than expected. The researchers studied and analyzed the heart rate of members of a choir while singing. They confirmed their initial hypothesis; choral singing has beneficial effects on human body. This research, worthy of publication in the journal *Frontiers in Neuroscience*, demonstrated that music produces a calming effect on the heart, and this effect increases when the individual sings accompanied by a bigger group of people. This

was studied by placing electrodes in the singers' ears and connecting them to a monitor, which showed that as soon as the singing started, the heart rate of the choristers slowed down. This is consequence of the special type of breathing, defined by the author of this article as 'guided breathing', which is used while singing. This type of breathing also modifies the cardiovascular function. However, the most astonishing result of this research is that shortly after starting to sing, the heart rates of the singers began to synchronize until they reached the point where all were beating at the same time, following the rhythm of music. While singing together, choristers truly become one heart. Thanks to this article, I finally got a palpable evidence of what I have always felt. The support and reinforcement that the IFCM provides to this extraordinary kind of connection, clears all the doubts that the labour carried out by this international organization is truly amazing, selfless, and in the search for a better world.

During my work with the IFCM, I comprehended the value that volunteer work has, not only as a support for an organization with almost no income, but also as an opportunity for personal growth. There are many people willing to provide their work voluntarily and the IFCM needs all the extra help they might find. As outcome of this situation, an information bank is being created in order to establish different commissions on diverse expertise areas and also to get people to work together and share the assignments. The current world situation is challenging the mission of the IFCM, and as a consequence of this, the people who are helping at the IFCM are being stretched to their limits. For that reason, I would like to make extensive the

invitation to all those people willing to offer the voluntary time to a remarkable organization as the IFCM. It is true what Mr. Michael J. Anderson, President of the IFCM states in his President's Column: "There is so much more to life than work. Why not help others by doing something you enjoy? IFCM is about connecting. Get involved!"

Trough the execution of all the translations I increased my knowledge both in the areas of music and language, more than I would have imagined before carrying out my internship. With each article, I became more proficient and gradually developed a little deeper my translating skills. Furthermore, I was able to translate more words in less time, while learning new terms and coming to know a series of news from the choral world. Another positive aspect of this experience is that I was not given a work plan with specific delivery dates for each of the translations; they only sent me the texts in English and asked me to fully translate them before October the 10th. This represented a great responsibility as I had to organize my own time and set my own deadlines. I had never worked like this before, but I really enjoyed it and this also allowed me to know myself better and to know what I am capable of. I consider that I successfully completed my work as an intern for the IFCM; I was up to my responsibilities and I even was capable of handling one last minute translation, as one of the writers had mixed up the date to handle over his article. In spite of this, I was so well prepared that I even delivered all the translated articles a few days before my deadline.

Another positive aspect worth mentioning is that all the new musical knowledge I acquired through the performing of the translations, I could share it with my fellow choristers; all the happenings, researches, news, festivals reviews, recommendations and interviews that are extremely valuable for all of us who are part of the choral world.

I feel extremely grateful for having done my internship in such a remarkable organization as it is the IFCM, which was related to both of my passions. Moreover, I thank the fact of being able to do simultaneously my internship as well as my three choral tours. I consider this was the ideal internship for me, as it perfectly fit my longings and needs.

I found very valuable the instruction I received from the School of Modern Languages, especially in the subjects of English Literature and Phonetics and Phonology, where I first realized that language has its own musicality. Also, the subjects of my professional option of International Organizations were very useful as they instructed me in order to know how a successful international organization (such as the IFCM or the WYC) functions and what it needs to continue its labor.

Another aspect that influenced my preparation for my future professional life is the orientation I received in the workshops I attended at the Universidad Central de Venezuela during the “X Semana del Traductor y del Intérprete”.

I reflect on the fact that all my training and education led me to this point. I am pleased to state that after finishing my schooling I felt comfortable and prepared to work with the IFCM. Moreover, I thank all my professors who supported me in

every occasion when I was about to face a tour with my choirs. I honestly do not know what I would have done if I would have been asked to give up to either of the two parts of myself.

All the difficulties and obstacles that I faced taught me a valuable lesson as well; nothing that is worth doing will always be easy. It might not sound very original, but I have confirmed it: when you have had to work very hard for accomplishing something that you care about, it becomes much more important and as such, you will maintain it and defend it against all odds.

To conclude, I would like to say that my expectations were more than satisfied while working for the IFCM. I now have a renewed appreciation for this international organization as well as for what I do. I expect to continue getting involved in enterprises where I can merge the different areas of my interest. Now, after having done my internship, I feel much more comfortable and convinced of what I want to do and be.

CONCLUSIONS

After having finished a satisfying internship experience, I can conclude that undertaking this endeavor seems to be very intimidating at first, but in the end it results to be a magnificent opportunity to apply and improve the academic learning acquired during the schooling period.

I would like to emphasize the fact that having found the option of doing a distance internship was a marvelous opportunity, especially in these times when finding support to acquire a plane ticket is extremely difficult and to intend buying it oneself is unthinkable. In our current situation there are more advantages in carrying out a distance internship. While making this statement I do not mean that I had to settle with a more reachable option or that I had to give up to my dream of going abroad to work in a big organization; on the contrary, the IFCM was my first option to carry out my internship, it represented my true wish and I was afraid to lose this opportunity.

Since I started my studies in the School of Modern Languages, I have always tried to combine my two passions: languages and music. And I am glad to affirm that I have accomplished my goal of never giving up one for the other, but instead complementing them. All of my essays, research proposals, have dealt with languages and music, even my communitarian service, and now my internship.

Common people might not understand choral singing, perhaps only more sensitive individuals and university people might. Choral singing is a discipline with many potentialities such as cultural, economic and almost any kind of international relations.

Thanks to international choral events new alliances can be made. Usually in these meetings people communicate in English, but the most extraordinary thing is that the code (the musical score) is the same for everyone, regardless of their mother tongue. Music really is the universal language.

RECOMMENDATIONS

After having completed my schooling and internship period, I have some recommendations to offer both to the IFCM as host institution, as well as to the School of Modern Languages. In this order of ideas, I offer the following recommendations to the IFCM:

First, I suggest the creation of a promoting letter or presentation project which functions as a business card to make more people aware of the IFCM's existence and also advertize all the events carried out by this institution. Mérida is a city with many choral organizations but only a handful of people know about the existence of the IFCM.

Second, one of the main IFCM's advisors is the Venezuelan choir conductor María Guinad. As such, I consider that a big choral event should be created in our country, or at least our "Festival Internacional D'canto" from the Margarita Island should appear in the IFCM's event calendar and directory.

Third, I propose to find sponsors to support the printed publication of the translations as it used to be, and not only online publications.

Finally, I dare to suggest the creation of a line of products (such as folders for the music sheets, pens, notebooks) with the IFCM's logo to put on sale and in this way generate an independent source of income.

Referring the School of Modern Languages, I can propose the following:

First, I consider extremely important that all professors should encourage their students to try to link their areas of interest. During my study period I had to face some difficulties regarding this issue. I believe we must be integral individuals and although schooling is vital, it should not be imposed as the only important matter in our formation.

Second, I propose that we should be taught through all our study period and in all of our subjects, to write as we will be asked to do so while writing our internship report or *Memoria de Grado*.

Third, I consider that the School should allow the students who will carry out a distance internship, to initiate it once they have finished the subjects of the language in which they will be performing the internship. I found myself in that position. For precaution, as I know it can be very hard to find a good internship opportunity, I asked the IFCM for my acceptance as their intern a year ago. They offered me the opportunity of starting immediately, but as I had not finished my schooling period completely and although the only subjects I was still to take were all of my language B, the School denied my request. I was lucky enough that the IFCM maintained their offer until July this year.

WORKS CONSULTED

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APPENDIX

Appendix 1

International Federation for Choral Music's Website



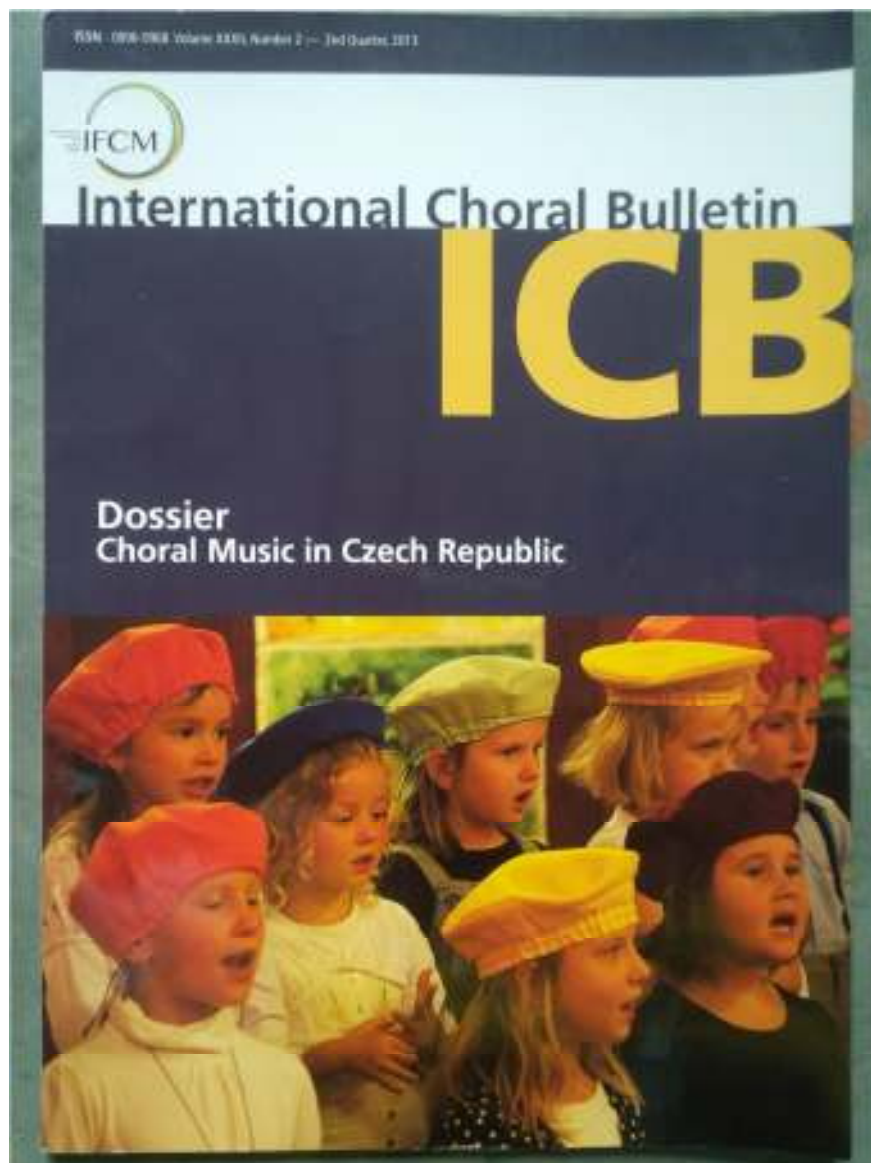
Appendix 2

World Youth Choir Members in the Language Teaching Institute Linguamon (2010)



Appendix 3

Cover of the International Choral Bulletin of the 2nd Quarter, 2013



Appendix 4

Original article in English and its Spanish translation with the corrections made by the revisers

President's Column

15 August 2013

Dear friends,

Welcome to the first *Quarterly President's Column*. The Board of Directors and I decided to use this as yet another means of providing information to our members about what is on the horizon for IFCM, which I can tell you, is abundant!

I want to start this column by beginning the **fix of a problem**. So many times, people have approached me and said, "If there is anything I can do for IFCM, let me know." Or "I want to help; how can I do this." Or "I have an expertise in (fill in the blank), which I would like to use to help move IFCM forward." This is essentially how I started in my time with IFCM. My beginnings were in helping then IFCM Secretary-General Walter S. Collins in his work. It turned out to be a good match in many ways and allowed me to "**act on my passion**."

Volunteer Clearing House: We will be starting to gather contact and expertise information, which will be under the direction of IFCM's Project Manager, **Francesco Leonardi**, from Legnano, Italy (leonardifra@yahoo.it). The information will be an assembly of people who want to volunteer their time for IFCM. If you will write to him and tell how you think you can help, what area of expertise you have, and how to get in touch with you, he and the IFCM Executive Committee will use this knowledge to get people together and "share the work."

Given the present state of our world (economically, politically, and culturally) IFCM's mission is being challenged, such that those that now help IFCM are being **stretched to their limit**. I think this Clearing House will help begin to balance the equation so that we can help more and more conductors, educators, researchers, choirs, new organizations and established ones alike.

In future columns, I will share with you information on projects taking place now, being planned, and in our future. My hope is that from this you will recognize your opportunity and how you can help. For instance, the *International Choral Bulletin* is so elegant and professional, full of useful information, and translated into four languages (French, German, Spanish, and Chinese). This would not be possible if it were not for a team of translators, assistant editors, layout artists, print and legal assistance. Each quarter my thanks go out to the Managing Editor and all his team. You make IFCM look good!

There is so much more to life than work. Why not help others by doing something you enjoy.

IFCM is about **connecting**. Get **involved**!

With best wishes,

A handwritten signature in blue ink, reading "Michael J. Anderson". The signature is fluid and cursive, with a long horizontal stroke at the end.

Dr. Michael J Anderson, President