

# ANTIPHON



THE OFFICIAL PUBLICATION OF THE ARIZONA CHAPTER  
of the AMERICAN CHORAL DIRECTORS ASSOCIATION

Fall 2019 Volume 23, Issue 1

# Arizona ACDA Leadership

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# From the President:



Aimee Stewart  
AzACDA President  
Chandler Children's  
Choir  
[president@azacda.org](mailto:president@azacda.org)

Dear AzACDA Friends and Colleagues,

I am honored to be stepping into the role of President of the Arizona Chapter of ACDA. I want to take this opportunity to introduce myself. I moved to Arizona with my family 13 years ago from Connecticut, after having also lived in Utah, Virginia, and Pennsylvania. After meeting Dr. Gregory Gentry through the Phoenix Symphony Chorus, he encouraged me to join ACDA. I attended my first conference in Tucson in 2010, which happened to be a Western Division ACDA conference, and it changed me. I was so happy to find my people! Like-minded choral musicians who help each other achieve excellence through education, outreach, collaboration, and performance. I was hooked. After my rather meandering musical journey, which had taken me through string quartets, vocal performance, church choirs, studio teaching, and community choirs, I had founded the Chandler Children's Choir in 2008. Joining the AzACDA gave me the community and support I had been looking for. I loved attending conferences, perusing choral literature in reading sessions, participating in festivals, and connecting with new friends and colleagues. I found joy serving on the ACDA board, as Secretary, Children's and Youth Community Chair, Cantaremos Chair, and learning under Dr. Elizabeth Schauer and Dr. Ryan Holder.

So here I am anxious to continue building this fantastic community of choral directors. I am actively searching to broaden our choral influence; to help Arizona choral directors feel connected to an excellent organization that teaches and inspires us to be better at what we do. I hope you will take advantage of all AzACDA has to offer—whether that is via conferences, publications, or festivals—to support your choral growth journey. We are here to serve you! ☰

Sincerely,

Aimee Stewart  
President, Arizona Choral Directors Association  
Chandler Children's Choir  
Tempe Preparatory Academy

Join the AzACDA  
[Student  
Facebook Group!](#)



# FROM THE EDITOR



Fellow AzACDA Members,

Allow me to introduce myself! My name is Angelica Dunsavage, and I am your new *Antiphon* editor. I moved to Arizona three years ago from NW Ohio, where I was teaching middle and high school choir. Currently, I am pursuing my doctorate at University of Arizona, and conducting church and community choruses in the Tucson area.

I am thrilled to be joining the AzACDA board as the Editor of *Antiphon* and excited to continue the development of *Antiphon*'s style and content. I look forward to sharing our state's ideas and innovations with the choral community and keeping up this publication's standard of excellence. I also want to express my personal gratitude to Robert Ashbaugh for his continued support of *Antiphon* as its designer and have already immensely benefitted from his collaboration. I also want to thank Dr. Elizabeth Schauer for recommending me for this position, and Aimee Stewart for her guidance.

In this fall issue, we look toward AzACDA's future with articles and interviews that discuss our next generation of choral singing. Anna Volodarskaya's article **Classroom Management for the Elementary Choir** gives practical advice for youth choirs. Ted Gibson's article, as well as my interview, discuss ACDA's NextDirection Conference and speak to our scholarship recipients from this previous summer. Alexandra Fardelos's article on teacher Instagram shows the application of social media technology as a professional development tool. I am so excited to see the forward-looking attitude of our AzACDA board members, which I am sure is reflected in our state membership as a whole.

AzACDA would like to feature more news and announcements of choral events occurring in our state in *Antiphon*. We invite you to share photos, videos, and sound clips: you can send them to [antiphon@azacda.org](mailto:antiphon@azacda.org). Thank you for your leadership efforts to promote the choral art in Arizona! 📷

Sincerely,

Angelica Dunsavage  
Editor, *Antiphon*



Find us on  
**Facebook**

Angelica Dunsavage  
*Antiphon* Editor

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University of Arizona,  
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# Classroom Management for the Elementary Choir



Anna Volodarskaya  
AzACDA Children &  
Youth R&R Chair

Written by Anna Volodarskaya

Teaching elementary choirs can be a very rewarding experience—both musically and pedagogically. Who doesn't love hearing children sing and basking in their unabashed enthusiasm? However, if you are like me and are teaching a group of 40-45 children after a long school day, you may have realized that your rigorous choral conducting courses in college did not adequately prepare you for the reality of managing a classroom. Coming in with a clear classroom management plan will not only make your rehearsals a lot more enjoyable for you and your young singers, but will also help make the most out of your limited rehearsal time.

## I. Names

The first key to effective classroom management is knowing your singers' names. There are many name games in existence, and I will share with you one of my favorites. I learned this activity from Austin Showen at the ASU Kodály course.

**Jump In, Jump Out (Name Game)**

Class

Individual student

5

8

[Ila - mas] for the rest of my life!

The bracketed words are for the students to fill in their own name and something they like from a category chosen by the teacher: animals, hobbies, pizza toppings, etc. One of the reasons I love this activity is because it allows students to experience solo performance and improvisation in a very structured and safe way, since they are using their speaking voices.


Something else to consider in order to memorize student names quickly is a photo roster. If your school does not have a system to create seating charts with students' pictures, it may be worth it to take a classroom photo and label the names, using this as your study guide.


## II. Setting expectations


It is vital that you communicate exactly what your behavior expectations are in rehearsal. Do not make assumptions, and go through exactly how you want the students to enter the rehearsal space, what to do after a cut-off, and what to do with their hands, eyes, and mouths. Be specific, model, and practice what you want to see. Don't be afraid to have your students try it again if they don't meet your expectations. Especially if you are in the general classroom setting, inform singers of the consequences for not following behavior expectations. A good way to frame this is to tell them that your job is to protect their learning and to help them become a great ensemble. Even if a few minutes per rehearsal are wasted on chitter-chatter, it adds up to a lot of rehearsal time and can make the difference between a mediocre group and a great ensemble.

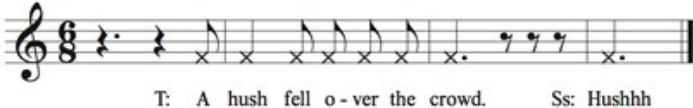
### III. Attention getters

Teach your students how you will get their attention. Here are some call and response attention getters that I have used in the past:

1.  (Students echo, Teacher can vary this pattern.)

2.  (Students echo. Teacher can vary this pattern.)

3.  T: Bum ba - da - da - dum bum Ss: bum bum!

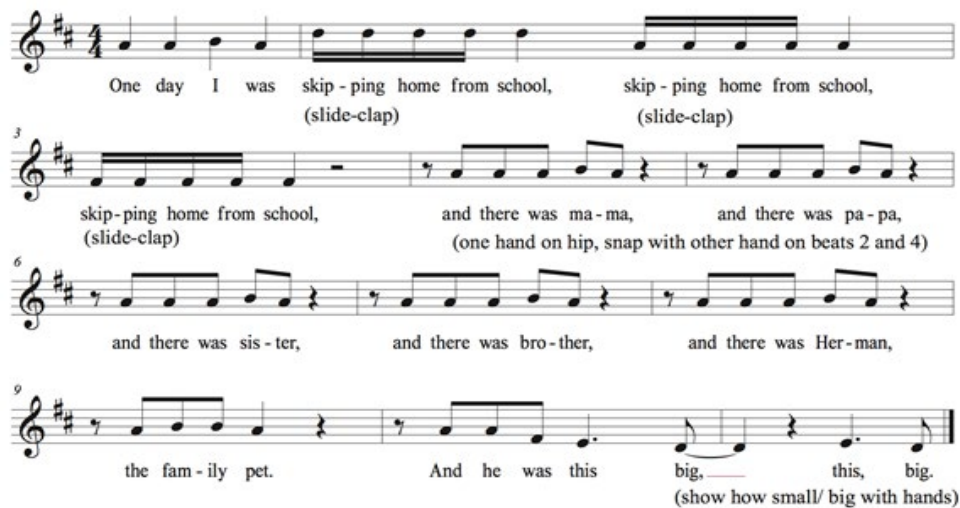
4.  T: A hush fell o - ver the crowd. Ss: Hushhh

### IV. Body breaks

Young students will need body breaks and if you do not give them a structured way to move, they will find their own way. Below are some body break activities my students have enjoyed:

#### 1. Supersonic Shakedown:

Count to five while shaking left arm (1-2-3-4-5), right arm (1-2-3-4-5), left leg (1-2-3-4-5), right leg (1-2-3-4-5), and boogie down (1-2-3-4-5). Then do this counting to 4, then to 3, until you get to 1-1-1-1-sit!



#### 2. Herman The Family Pet

- I learned this chant from Aimee Stewart, artistic director of Chandler Children's Choir, and I wrote a melody for it. You can do it as a chant or as a song.

In each subsequent verse we "lose" family members and Herman gets bigger.

- Verse 2 starts the same way, except after "sister," we say, "but there was no brother! (wag finger) But there was Herman..."

- Verse 3 is "but there was no sister! No brother..."

- Verse 4 is "but there was no papa! No sister! No brother..."



- Verse 5 is:

"but there was no mama! No papa! No sister! No brother!  
But there was Herman, the family pet.  
And he was THIS BIG! THIS BIG!  
Then, Herman let out the biggest burp I ever heard!  
And there was mama, and there was papa,  
And there was sister, and there was brother,  
And there was Herman, the family pet.  
And he was this (show small) big, this big."

### 3. Gigantadie

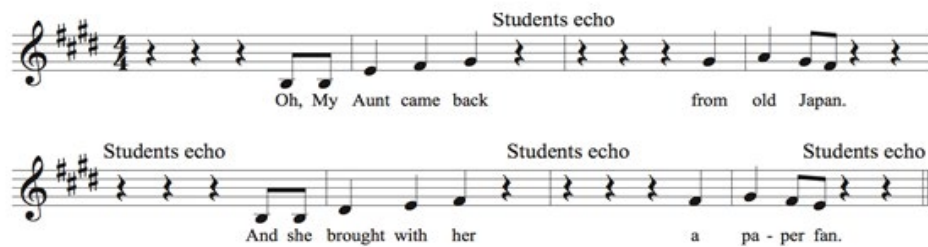
I learned this activity from Joshua Block who teaches ASU Orff Levels.

Get a cardboard box, the bigger the better, and make it into a die. You or a student tosses the die, and whichever number you get, that is how many points of connection students make with the floor. For instance, if you toss the die and get four, you need to connect to the floor with four body parts.

### 4. My Aunt Came Back

I learned this activity from Lisa Blasi who teaches music at Christ's Greenfield Lutheran School. This is a call and response song.

*Swing*



Oh, My aunt came back From old Japan,  
And she brought with her A paper fan.

My aunt came back From Holland, too,  
And she brought with her A wooden shoe.

My aunt came back From old Algiers,  
And she brought with her A pair of shears.

My aunt came back From the New York Fair,  
And she brought with her A rocking chair.

My aunt came back From Niagara Falls,  
And she brought with her some ping-pong balls.

My aunt came back From Kalamazoo,  
And she brought with her Some gum to chew.

My aunt came back from Alley Oops  
and brought with her some hula Hoops!

My aunt came back From the county zoo  
And she brought with her some monkeys like you!

For each verse, add an action. By the end, they will be moving everything!

## IV. Differentiation

In order to challenge students who are more advanced while supporting the beginners, consider having section leaders. Their responsibilities can include helping others find the right spot in the music or singing in front of their section to lead them in choreography or harmony. You can also use students as music trackers, displaying the music on the projector and choosing students to track the music with a pointer.

## V. Reinforce, reinforce, reinforce

Praising what you want to see goes a long way with young singers. Inserting little competitions works as well. Say something like "The row with the best posture is..." And then make a long dramatic pause, as everyone straightens up. "The voice part with the best eye contact is..."

Choose two or three star singers each rehearsal. Tell the class what you are looking for, such as "students with the best eye contact" or "students who are working on their vowels." ■■■



# On the Future of Our Craft:

## NextDirection for the Next Generation



*Ted Gibson*  
*AzACDA President-Elect*  
*Gilbert Classical*  
*Academy*  
*Palo Cristi Presbyterian*  
*Church, Paradise Valley*

*Written by Ted Gibson*

As choral conductors, we serve many roles. We are pedagogues, technicians, fundraisers, marketing gurus, and uniform sizing specialists. We push our ensembles to succeed, but we often neglect the greater purpose of our craft. Consider, for a moment, the future of choral music. Are we doing everything we can to encourage our best and brightest young leaders to pursue a career in choral conducting? If our work is really important, we should think very seriously about how to ensure a strong future for our craft. Consider the fields of science, technology, engineering, and math. STEM education is the #1 corporate investment initiative, yielding \$350 billion annually. Clearly, the STEM fields have invested in their future, but our field is different. The choral art form is best learned as an apprentice, yet our classrooms and our honor ensembles (i.e. all-region and all-state choirs) are not set up for conductor apprenticeship. Future conductors, currently in high school or college, need to get a glimpse of what it is like to plan and implement a rehearsal themselves. They need a choral experience that is process-oriented, reflective, and adaptive. They need NextDirection.

In 2000, the Wisconsin Choral Directors Association began a music symposium specifically designed to encourage 11th- and 12th-grade student leaders to pursue a career in choral music. The conference was aptly named "NextDirection." Dr. Kevin Meidl was the first to propose the idea of a music symposium for future conductors, and the WCDA Vision Committee (including himself, Rick Bjella, Dr. Carl Chapman, and Greg Carpenter) brainstormed and collaborated for two years before the initial launch of NextDirection. The committee received a generous donation from a local donor and hired Dr. Eph Ehly as master teacher-conductor and Dr. Sharon Hansen as collaborative pianist. Students were invigorated after the three-day symposium and returned to their programs with a new passion and understanding of choral conducting.

NextDirection continued to build enthusiasm amongst participants and directors, who realized its potential in combatting the ever-mounting pressure to "steer" talented high school students away from collegiate majors in the liberal arts. NextDirection provided the real-life experience that students needed in order to make an informed decision about their collegiate career paths. The symposium gave students the opportunity to work collaboratively with some of the greatest master teacher-conductors in our field. Guest conductors have included: Doreen Rao, Henry Leck, André Thomas, Simon Carrington, Mary Goetze, Craig Hella Johnson, Joe Miller, Jerry Blackstone, Joanne Miller, Tim Stalter, Mary Hopper, Andrew Last, Beth Holmes, Edith Copley, Rhonda Fuelberth, and Jo-Michael Scheibe. In 2018, the format changed from a locally produced event (WCDA) to a nationally produced event (ACDA.) The symposium was also expanded to include collegiate students. Dr. Stephen Sieck (Lawrence Conservatory, Appleton WI) provided this description of NextDirection:

"NextDirection is a conference for students considering a path in choral leadership. The collegiate part of the conference connects college students with a master teacher-conductor and supporting adjunct faculty for three days of workshops, rehearsals, and discussions on what it means to be a choral leader.

The high school part of the conference seeks to inspire high school students to consider the path of choral leadership. A master teacher-conductor, supporting adjunct faculty, and collegiate chaperones work with these students for three days in workshops, rehearsals, and discussions centered on choir and teaching.

NextDirection's curriculum is process-oriented, reflective, and adaptive. By **process-oriented**, we mean that NextDirection is not a festival choral experience that focuses students' work on preparation of a performance. Students in NextDirection do sing and rehearse choral music. The focus of their work, however, is in learning to understand how teacher-conductors teach



and conduct. To achieve this understanding, NextDirection employs frequent moments of **reflection**. NextDirection's curriculum is centered on talk-back opportunities, in which an experienced educator guides the students in unpacking the rehearsal they just completed. The educator asks questions that prompt the students to reflect on teaching strategies, outcomes, and assessments. The teacher-conductor shares out their approach to particular aspects of the teaching craft, such as score analysis and rehearsal planning. Supporting adjunct faculty work with the students to develop techniques of score study, conducting gesture, and to explore salient topics such as repertoire selection, career guidance, and other topics as they emerge. Hence, NextDirection is **adaptive**, responding to the particular interests and focus of the teacher-conductor or students in the room."

Clearly, the ACDA national office realized that WCDA had something special. This experience would be valuable to so many students across the country. NextDirection Choral Leadership Conference now has a relationship with ACDA through a memorandum of understanding. ACDA offered grants through Funds for Tomorrow in 2018 and 2019 to help support the expansion of the project, and they encourage state chapters to offer scholarships for students to attend and provide promotion of NextDirection. Here's the great news... AzACDA offers two scholarships for high school students to attend NextDirection every summer! If you know a student who will be entering 10th, 11th, or 12th grade, and exhibits the characteristics of leadership and a passion for choral music, submit an application for scholarship by visiting [azacda.org/nextdirection](http://azacda.org/nextdirection). Next year's NextDirection symposium will be held from July 6-10, 2020 at UW-Eau Claire in Eau Claire, Wisconsin. Keep in mind, NextDirection is not just for high school students. Junior and Senior Music Ed majors are encouraged to attend, with seminars and workshops specifically geared toward collegiate students.

(Note: The historical information in this article was graciously provided by Dr. Sharon Hansen, Dr. Kevin Meidl, and Rebecca Winnie.)

Cantabile and Bella Choirs of the Phoenix Girls Chorus presents



*A Desert Carol*

with guest harpist *Heidi Hernandez*

PHOENIX GIRLS CHORUS  
2019-2020 Official Concert Series

December 7th at 7:30pm at Church of the Epiphany-Tempe

[girlschorus.org/tickets](http://girlschorus.org/tickets)

# ACDA Next Direction Conference:

## An Interview with Arizona Attendees



*Angelica Dunsavage*  
*Antiphon Editor*

*Doctoral student,*  
*University of Arizona,*  
*Tucson*

*Written by Angelica Dunsavage*

ACDA's NextDirection Conference inspires future choral conductors and educators by giving a "day in the life" perspective on what it takes to lead a choir. This year's conference, held at University of Wisconsin with headliners Dr. Rhonda Fuelberth and Dr. Jo-Michael Scheibe, featured rehearsal pedagogy, conducting, repertoire, and professional development sessions designed to young musicians achieve their dream of being on the podium. Our Arizona ACDA chapter is proud to have sponsored two scholarships to this important conference. Conference scholarship winners Reagan Metz and Caroline Smith had this to say about their experience...

### **Tell us about yourself! What school do you attend? What grade?**

**Caroline:** I graduated from Red Mountain High School in May and I will be attending Mesa Community College in the fall.

**Reagan:** I am an incoming senior at American Leadership Academy in Queen Creek, AZ.

### **How long have you been singing in choir?**

**C:** I have been singing in choir for two years

**R:** I have been singing for 10 years with Chandler Children's Choir

### **Why is choral music important to you?**

**C:** There are so many different types of choral music that can be used to express any emotion you are feeling and I think that is what makes choral music so important to me. It is a way to express myself with other people who have the same goal in mind.

**R:** For me, I find choral music to have a different level of passion that you can't find anywhere else. There's a unity, even in rehearsal, where you can bond with others. I'm such a people person, and I think that really speaks to me.

### **What made you curious about attending the Next Direction conference?**

**C:** I have wanted to be a choir teacher for a while now and when I heard about the NextDirection Conference from my choir director I knew that I wanted to go and see what I can learn.

**R:** My director, Aimee Stewart, told me about the conference. I was really interested in it, because I looked to her as a role model. I knew being a choral director is something I wanted to do with my life, and I thought this was such a cool opportunity to learn more about the field.

### **What was the biggest thing you learned at the conference?**

**C:** The biggest thing I learned at the conference was the different ways you could move a choir to do what you wanted. Whether that was using your facial expressions to get the tone you wanted or the way you shaped your mouth to get the vowel you wanted from the choir. It was really cool to use those tools and see how that affected the choir.

**R:** The idea that as an upcoming choral director, we are able to change the direction of the field. We have the power to be able to change what isn't working and I think that's such a great gift.

### **What was your favorite part of the conference experience?**

**C:** My favorite part of the conference was meeting so many students who had the same passion as me and making connections across the country. I loved learning about how to have a successful rehearsal as well and I think it will help me be a better choir member and teacher in the future.



**R:** While everything was so enriching, I think my favorite part was receiving all of the music and being able to sing together and jam out with the other attendees. It was so amazing being surrounded by people that all have the same passion as you, and I believe I'm going to be connected to these people for a really long time.

**What are your future plans in choral music?**


**C:** I plan on getting a Bachelor of Music in Music Education with a choral emphasis so that I can teach choir. I love teaching and I love choir.

**R:** My dream as a whole is to have my own choir as a director, on any level. Though, my ultimate goal is to come full circle and serve as a director for the Chandler Children's Chorus.

**What would you say to others who are thinking about attending the conference?**

**C:** I would say that it is a wonderful opportunity to go and be surrounded by people with similar interests who are goal driven and want the same things you do. The things I learned there will be useful for my entire life. It was an amazing experience and I would give anything to go again and learn more.

**R:** Oh, do it! If you have even a slight passion for choir, you should go! Even if you don't know whether or not you want to be a choral director, it's a great experience all around. I can't see how someone would dislike it!

Caroline and Reagan both express their deepest gratitude to AZACDA for providing them with this opportunity and for including them in this issue of *Antiphon*. To learn more about ACDA's NextDirection conferences, visit <https://acda.org>. 



*Orpheus*  
MALE CHORUS  
OF PHOENIX

**BOYS TO MEN**  
ANNUAL FESTIVAL OF MALE CHORUSES

For the 10th year in a row, the Orpheus Male Chorus of Phoenix hosts Boys to Men, annual festival promoting community-wide access to choral training and development for young male singers. Junior high and high school male singers from around the Valley will come together with male choruses from the Phoenix area for an afternoon of education and inspiration, followed by a concert featuring participating choruses and massed choir of more than 250 singers.

**Saturday November 2, 2019, 4:30 pm, Camelback Bible Church,  
3900 E. Stanford Drive, Paradise Valley**

TICKETS CAN  
BE PURCHASED  
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FOR \$5.

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# Teacher Instagram:

## The Professional Development Tool of the Future



*Alexandra Fardelos,  
AzACDA Social  
Media Chair  
Highland Jr. High and  
Highland High School,  
Gilbert, AZ*

*Written by Alexandra Fardelos,*

Instagram started in 2010 as an app to help improve pictures taken on the first generation iPhone. Fast forward nine years and it is one of the top social media apps used by people around the globe. Instagram is a platform for people to share moments of their lives, businesses to promote products, and teachers to share knowledge and ideas across the education community. Teachers can use Instagram to share pictures of their classroom, lessons and activities, and even professional development topics

### **How is Instagram a form of Professional Development?**

Instagram allows a glance into our colleagues' classrooms, without ever having to leave our own. Just by opening an app on our phones we can see what anyone in our global community is doing in their classroom, in real time. Teachers can comment, ask questions, or direct message to gain further explanation or insight towards new ideas. This creates new discussions that sometimes cannot happen in a professional development session. You can see how someone has set up their classroom for success through their décor, what books or resources they recommend, or ask about a specific technique they showed on their story. As Instagram has expanded, there are new tools that we can use to share information.

### **What real Music Teachers and Choir Directors say about Teacher Instagram:**

"I love when people post videos of ideas in action – in particular songs with movement" – Diane C.

"I use it to look up classroom and activity ideas!" – Lauren W.

"Teacher Instagram is a wonderful supplemental resource for specialists to collaborate." – Carolyn D.

"All of the ideas – decoration, classroom management, Teachers Pay Teachers resources, etc." – Caitlin H.

"I like getting new ideas for lessons and how to set up my classroom." – Megan B.

- Stories are a convenient way to show what is happening in the moment, sometimes with the option to link to an online website for references. These can be videos, pictures, or just text.
  - In a story, people can ask questions for people to respond to and take a poll or create a quiz to see what people think.
- While stories only last for 24 hours, they can be saved into account highlights, where people can go and re-watch them whenever they want.
- Posts allow a user to post multiple pictures, videos, or collages. The user can choose what they want their followers to see and know about their class.
- Hashtags allow people to search directly for what they are looking for. For example, you can search #choirdirector, and find any public picture that used that hashtag.

### More Than Just a Professional Development Tool

Beyond the professional development, Teacher Instagram is truly a community. As Choir Teachers, we are often the only one of our kind at our school. While there are other music teachers at our school, we often spend time isolated in our room, only coming out for staff meetings. On teacher Instagram, you instantly connect with people who are going through the same exact thing as you are. You may have good relationships with the other teachers in your building, but many of them do not understand the daily struggles we go through as Choir Directors.

*“I get a lot of good ideas, and I feel less alone.” – Elizabeth D.*

### Finding Community and Sharing Ideas through Instagram Take-Overs

Choir Baton is an Instagram account that was created by Beth Philemon specifically as a space where choir directors can share their ideas. The account uses “Take-Overs” to let directors share a day in their choir room.

*The idea for Choir Baton stemmed from an account I followed in Raleigh where a different person in the area would do an Instagram takeover and showcase their favorite restaurants, parks, things to do around the city. I had the idea to use the same concept but for all things choir so I (and others) could learn from what amazing things other people are doing. I hope that people gain a new community of choir enthusiasts who are doing similar and different things to what they’re doing. I hope Choir Baton unites, inspires, and engages those currently in choir and those who are interested in learning more about it. – Beth Philemon*

Follow [@choirbaton](#) and click on the link in their bio if you want to sign up to take the “choir baton”!



**Follow us**  
**@az\_acda**

### Our State ACDA Instagram

This year, our state plans to have our AzACDA Instagram account become a space for you to find resources, share ideas, and peer into the classroom of your Arizona Colleagues. If you have something you would like to see specifically on our Instagram account, please reach out and tell us. If you would like to do a take-over and share a day in your classroom, please go to the link in our Instagram bio to sign up for a date. Once you sign up, you will receive instructions on how to log in, and tips for sharing your thoughts, ideas, classroom, and rehearsals on Instagram. This is open to choirs of all levels and kinds in our state (elementary, middle, high school, collegiate, community, church, etc!). If you have a resource, or repertoire ideas, post them on your Instagram, and tag [@az\\_acda](#) so that we can share it! Our goal is to create a hub of information, ideas, and spark conversations between choral educators. Thank you for supporting your fellow Arizona colleagues in their journeys, and we cannot wait to follow yours! ☰



# Choral Reviews

## Choral Reviews for Music in Worship



*Written by Dave Stertzbach*  
*AzACDA Repertoire and Resources*  
*Chair for Music in Worship*  
*Tri-City Baptist Church, Chandler, AZ*

### *"Silent Night for All the World"*

Music by Franz Gruber and Pepper Choplin  
Text by Joseph Mohr and Pepper Choplin  
SATB accompanied  
Gentry Publications JG2399

This unusual Christmas selection begins with the ensemble divided into three equal echoing each other using the traditional melody of *"Silent Night"* but sung in three different languages—German, Spanish, and Korean. The effect is mesmerizing. At the conclusion of that section, the men begin a gentle rhythmic ostinato in Zulu over which the women quietly sing an augmented treatment of the traditional melody of *"Silent Night"* in English. This ostinato and familiar melody provide the background for the soloist to sing a chant-like melody "The world is singing of a silent night and dreaming of a night when sounds of battle fade and clouds of war clear." The song ends with brief phrases from each of the languages and a repetition of "peace." A pronunciation guide is printed on the back page of the octavo. The song presents well with piano, but parts are available for accordion, guitar, and percussion that add to the multi-cultural feel. The song lends itself to creative staging.

### *"Gentle Voice"*

Words by Susan Naus Dengler  
Music by Lee Dengler  
SATB with piano and optional violin  
Harold Flammer Music 35007583

Though the text and music are modern, this song sounds like a folk song. Because of the gentle and reassuring feel, it is a favorite with volunteer choirs and their audiences. The structure is simple and straightforward: 8-bar introduction, stanza, refrain, followed by an 8 bar interlude, stanza and refrain. The 8-bar coda is much like the opening. And the song concludes with a 4-bar tag. The violin adds much to the overall effect. There is a possibility of a baritone solo on the second

stanza. The pitches and rhythms are easily learned making this a good song for reinforcing beautiful singing. The song encourages a heady tone from the men to blend with the ladies in the two-part sections. And developing choirs will enjoy the range of dynamics connected with the emotional mood of the song.

### *"Amani"*

Words and Music by Audrey Snyder  
SATB a cappella, with optional percussion and solos  
Hal Leonard Corporation 08703389

This accessible piece allows choirs to experience singing in Swahili! It is just as effective with a small ensemble, a developing choir, or larger choir. Though it is an original composition, my friends from Kenya assure me it is very much in the style of their culture. The A theme is varied only by the addition of a small group on a counter melody. The B section is a call and response between soloist and choir, both easily learned. After repeating the A section, the ending reuses material from the B section for a satisfying finish. The percussion part can be played as written or ad lib. The score calls for an occasional stomp, but not clapping. Which means the song can be performed while holding music. Because it is so easily learned, this song begs for effective staging. With its "rhythmic and swaying feel," it would be effective as a processional. And with its broad text ("Peace. We are singing our song of peace"), it could be programmed just as appropriately for special services or ordinary days.

### *"We'll Shout the Praise of Christ on High"*

Text and Music arranged by Michael Bryson  
Easy SATB with 4-hand piano  
[www.michaelsbryson.com](http://www.michaelsbryson.com) C201602

This bombastic and thrilling setting uses the English tune DEO GRACIAS, also called "The Agincourt Song" from c. 1415. After a short fanfare, the piano launches into a rhythmic, minor mode bass ostinato that begins softly and crescendos to the fortissimo choir statement of the tune. The ladies sing one stanza and the men follow with another, both stanzas in very sing-able two parts that give opportunity to teach effective use of cross-rhythms. The parallel part writing on the third stanza is accompanied by cascading triplets in the piano. The transition to the final stanza employs a brilliant "fake modulation." The effect on the audience is of the tune being raised a whole step. But by altering only one note in the melody, Bryson keeps us in the same key and a moderate range. The short, majestic coda features mostly-unison part-writing while the piano echoes the fanfare of the opening before rushing to the breathless finish. Two texts are available. The composer's original text alludes to famous hymns of Charles Wesley. (Evidently that was deliberate as the description at the beginning of the song says, "Lustily, as in the Wesleyan way.") The alternate Christmas text is by Martin Luther "From Heav'n Above to Earth Came I."

# In GENIUS

2019-2020 Season

SHAKESPEARE IN SONG  
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# CHORAL NEWS FROM AROUND THE STATE

## AzACDA Choral Director of the Year Award



*Antiphon* and the AzACDA Board congratulate Dr. Marcela Molina on receiving the Choral Director of the Year Award given annually by the Arizona chapter of American Choral Directors Association. Dr. Molina received multiple nominations for the award honoring an individual who has contributed in an extraordinary way to the advancement of choral music in our state. Nominators included students, parents, fellow teachers and professional colleagues who lauded Molina for her dedication to community outreach, stellar musicianship, and organizational leadership.

Dr. Molina currently serves as the Artistic and Executive Director of the Tucson Girl's Chorus, a community organization which serves students from grades K-12 in the Tucson and Oro Valley areas, including on-site choirs and satellite choirs in underserved communities. She serves on the AzACDA board as the Women's Repertoire and Resources chair, and has contributed articles to the AzACDA *Antiphon and Teaching through Performance in Choir*, volume 2. Dr. Molina serves as a presenter and guest conductor for festivals and conferences in Arizona and nationally. ☰



## AzACDA's Diamondbacks Nights

AzACDA once again supported community singing through our Diamondbacks Nights! This year they occurred on September 13, 23, and 28. Choristers of all ages sang for conductors Dr. Michael Kelly (Faith and Family Night on September 13), Herbert Washington from the Phoenix Boys Choir (High School Night on September 23), and Lindsay Decoste from Red Mountain HS (Elementary/JH Night on September 27). Participating choirs perform the Star-Spangled Banner before the games begin and are led by guest conductors selected by AzACDA. Performances are highlighted live on dbTV. ☰

Keep informed about  
AzACDA news and events by  
signing up for our [e-mail list](#).



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**Facebook**



## Cantaremos Honor Choir Festival

The Cantaremos Honor Choir Festival will be held on Saturday, November 9 at Tri-City Baptist Church in Chandler. This year's clinicians include Ginger Wade from Phoenix Children's Chorus, Rita Scholz from Chandler-Gilbert Community College, and Jordan Rakita from Gilbert Christian Schools. This is an amazing experience for auditioned singers grades 5-9. To find out more about this event, and future registration, please contact our festival chairs via <https://www.azacda.org/events/cantaremos-honor-choir-festival/>. ☰



## AzACDA's Junior High/Middle School Choral Festival

The annual AzACDA Junior High/Middle School Choral Festival was held on May 3, 2019 at First United Methodist Church in Mesa, Arizona. 30 incredible choirs from around the state participated in the festival singing a variety of music selections. Choir's had the privilege of performing for Troy Meeker, Katie Gerrich, Ron Carpenter and Dr. Elizabeth Schauer as clinicians for the day. Choirs performed for each other, received ratings and had a chance to work with a clinician after their performance. Thank you, Julia Higgins, for your organizational effort. The next festival will be on May 1, 2020 at Mesa First United Methodist Church. This is a wonderful opportunity for your choir to experience an incredible acoustic space in a Historic area of Mesa and to support and learn from each other's performances. New to the festival or to the area or have questions? Please contact Wendy Umbrianna at [umbrianna.wendy@cusd80.com](mailto:umbrianna.wendy@cusd80.com). ☰



# THE Helios Ensemble 19/20 SEASON

Presented with the Tucson Girls Chorus

## RACHMANINOFF'S VESPERS & other Russian favorites

**SATURDAY NOV 2 7 PM**  
Grace St. Paul's Episcopal Church  
2331 E Adams St.



Presented with the Southern Arizona Symphony Orchestra

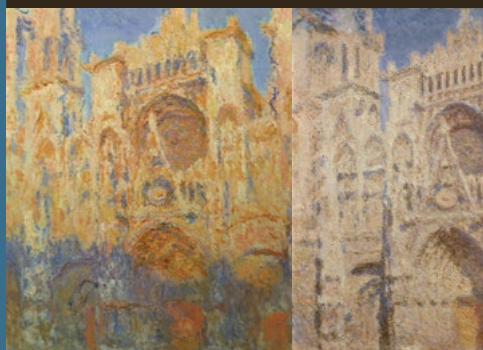
## Carmina Burana

**SATURDAY NOV 23 7 PM**  
Catalina United Methodist Church  
2700 E Speedway Blvd

Presented with The Catalina Sanctuary Choir

## *Lessons & Carols*

**SUNDAY DEC 8 4 PM**  
Catalina United Methodist Church  
2700 E Speedway Blvd



The Helios Ensemble presents selections from

## Fauré Requiem, Duruflé Requiem and other French favorites

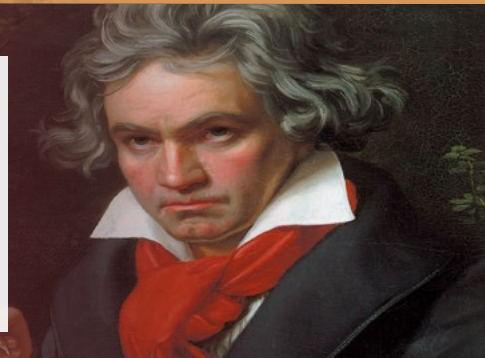
**SATURDAY APRIL 4, 2020 7 PM**  
Grace St. Paul's Episcopal Church  
2331 E Adams St.

Presented with the Southern Arizona Symphony Orchestra

## Beethoven's 9<sup>th</sup>

**SATURDAY APRIL 25, 2020 7:30 PM**  
SaddleBrooke DesertView Performing Arts Center

**SUNDAY APRIL 26, 2020 3 PM**  
St. Andrew's Presbyterian Church



Tickets & details at [heliosensemble.org](http://heliosensemble.org)





Robert Ashbaugh | Digital Design & Imaging

237.9150<sup>025</sup>

Robert Ashbaugh

## Digital Design & Imaging

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