



ANTIPHON

The magazine of the Arizona Chapter
American Choral Directors Association
Spring 2014, Volume 18, Issue 3



Arizona ACDA Leadership

President: GREG HEBERT

Corona del Sol High School, Tempe - St. Thomas the Apostle Catholic Church, Phoenix

Past President: FRANK SARGENT

Apache Wells Community Church, Apache Wells

President-Elect: ELIZABETH SCHAUER

University of Arizona - St. Mark's United Methodist Church, Tucson

Secretary: JOYCE BERTILSON

Retired

Treasurer: THOMAS BOOKHOUT

The Phoenix Symphony Chorus - Scottsdale Christian Academy - Camelback Bible Church, Paradise Valley

Antiphon (Newsletter) Editor: JEREMY MANTERNACH

University of Arizona, Tucson

Cantaremos Honor Choirs Chair: JASON NEUMANN

Mountain View High School, Mesa

Hospitality Chair: SHERIE KENT

Kino Junior High School, Mesa

Membership Chair: MARY ELLEN LOOSE

Chandler-Gilbert Community College, Chandler

Website Manager: DAVID TOPPING

Phoenix Chorale, Phoenix

Arizona Repertoire & Standards Chairs

Boychoirs: ALBERT LEE

Akimel A-al Middle School, Phoenix

Children's & Community Youth Choirs: DANYA TILLER

Phoenix Girls Chorus, Phoenix

College & University Choirs: RYAN HOLDER

Northern Arizona University

Community Choirs: TERRIE ASHBAUGH

Southern Arizona Women's Chorus, Tucson - Ascension Lutheran Church & School, Tucson

Ethnic & Multicultural Perspectives: SARAH ROSS

Marana High School, Tucson

Vocal Jazz: CRAIG PETERSON

Mesa Community College, Mesa

Junior High/Middle School Choirs: MELANIE OPENSHAW

Stapely Junior High School, Mesa

Male Choirs: ELLIOT LILES

Veritas Preparatory Academy, Phoenix

Music in Worship: PHILIP CARR

Grand Canyon University, Phoenix - Apollo Baptist Church, Glendale

Senior High School Choirs: FRANK SARGENT (INTERIM)

Apache Wells Community Church, Apache Wells

Show Choir: KIRK DOUGLAS

Boulder Creek High School, Anthem

Two-Year College Choirs: KENNY MILLER

Phoenix College, Phoenix

Women's Choirs: SAMMY BRAUER

Coronado High School, Scottsdale - Pleasantview Baptist Church, Phoenix

Youth & Student Activities: ELIZABETH SCHAUER

University of Arizona - St. Mark's United Methodist Church, Tucson

THIS ISSUE

- 4 **President's Welcome**
Greg Hebert, President & Elizabeth Schauer, President-Elect
- 6 **"Talent" Beliefs in Music Education: Self-fulfilling Prophecy?**
Heather N. Shouldice
- 10 **Why A Festival?**
Terrie Ashbaugh
- 12 **CHORAL REVIEWS**
Vocal Jazz
Craig C. Peterson
Male Choirs
Elliot Liles
Mixed Community Choirs
Terrie Ashbaugh
- 16 **WHAT'S HAPPENING IN ARIZONA CHORAL MUSIC?**
- 18 **UPCOMING EVENTS**

Advertisers

- 5 AzACDA Summer Conference
- 9 Association of Lutheran Church Musicians
- 11 American Guild of Organists
- 19 Robert Ashbaugh

President's Welcome



*Greg Hebert
AzACDA President
Choral Director, Corona
Del Sol High School, Tempe
Music Director,
St. Thomas the Apostle
Catholic Church, Phoenix*



*Elizabeth Schauer
President-Elect
University of Arizona
St. Mark's United
Methodist Church, Tucson*



AZACDA

Choral Friends,

We are thrilled to invite you to the 2014 AzACDA Summer Conference to be held July 10-12 at the beautiful Camelback Bible Church in Paradise Valley, AZ. Our two exceptional headliners, Dr. Z. Randall Stroope and Dr. Galen Darrough, will bring us sessions on conducting technique, programming, effective rehearsals, working with adolescent male voices, vocal technique and more. Arizona choral artists provide a rich array of other choral offerings including interest sessions on a variety of relevant topics, seven reading sessions of music for choirs of all voicings and types, and **Let's Talk Shop** discussion breakout sessions that allow for a more intimate exchange on focused topics. The conference schedule is designed to provide something for each area of our membership at all times.

New this year is **Music in Worship Focus Day**. Thursday, July 10 features a menu of sessions relevant to this area, allowing full-time church musicians (and others) to join us for a single day offered at a single-day rate. While this day has plenty for all of our membership, we hope this focus will better serve our Music in Worship community. The day will conclude with a concert by Orpheus Male Chorus and a hymn-sing designed and led by William McConnell, Executive Director of Presbyterian Association of Musicians.

This year's conference also will feature an expanded exhibit area, with performing organizations and touring and fundraising companies in addition to Music Mart, who again will provide discounts on music and materials purchased and ordered at the conference. As always there will be opportunities for interaction and entertainment, including all-conference sings, a Thursday night reception at the Biltmore Embassy Suites (our fabulous conference hotel) and a Friday night Mexican buffet with entertainment by Exit 185 Improv Comedy Troupe (seventy seats are available for this event and tickets must be purchased when registering).

A \$25 early bird discount is offered on full conference attendance for those who register by June 5 (and reading session packets are only guaranteed for those who register by this date as well). Discounts also are available for students, first-year teachers and one-day attendees. You can find the complete schedule, hotel information, links to online registration, and more information on our headliner clinicians at www.azacda.org. Many thanks to all who are involved in the planning of this conference. See you there! ☐☐☐

Sincerely,

Elizabeth Schauer and Greg Hebert, Conference Chairs

Don't miss the excitement...



Summer Conference

JULY 10-12, 2014

**CAMELBACK BIBLE CHURCH • 3900 E STANFORD DR
PARADISE VALLEY AZ**

FEATURED CLINICIANS



Z. RANDALL STROOPE
(OKLAHOMA STATE UNIVERSITY)



GALEN DARROUGH
(UNIVERSITY OF NORTHERN COLORADO)

INTEREST SESSIONS-ALL CHOIR TYPES AND LEVELS: CONDUCTING, REHEARSAL TECHNIQUE, COMMISSIONING NEW WORKS,
WORKING WITH INSTRUMENTS, VOCAL TECHNIQUE, PROGRAMMING AND MORE!

SEVEN READING SESSIONS OF MUSIC FOR A VARIETY OF CHOIR TYPES AND LEVELS

LET'S TALK SHOP BREAKOUT DISCUSSION GROUPS

FRIDAY NIGHT DINNER WITH EXIT 185 IMPROV COMEDY TROUPE

PERFORMANCE BY ORPHEUS MALE CHORUS

MUSIC IN WORSHIP OFFERINGS (THURSDAY) WITH CONCLUDING HYMN-SING LED BY WILLIAM MCCONNELL,
EXECUTIVE DIRECTOR OF PRESBYTERIAN ASSOCIATION OF MUSICIANS

ON-SITE DISCOUNTS ON MUSIC PURCHASES FROM MUSIC MART

ONLINE REGISTRATION, CONFERENCE HOTEL AND ADDITIONAL INFORMATION AVAILABLE AT WWW.AZACDA.ORG

FOR ADDITIONAL INFORMATION CONTACT ELIZABETH SCHAUER AT ERSCHAU@EMAIL.ARIZONA.EDU

“Talent” Beliefs in Music Education: A Self-fulfilling Prophecy?



Heather N. Shouldice, Ph.D.
Assistant Professor of Music
Education
Eastern Michigan University

(Originally published in
Michigan Music Educator,
the official publication of the
Michigan Music Education
Association. Reprinted with
permission.)

When considering equity in music education, our aim is to address situations in which some students are denied a high-quality music education or are provided a lesser-quality music education than other students. Culture, race, ethnicity, gender, sexual orientation, socioeconomic status, and community type (rural, urban, or suburban) are some of the most commonly examined factors relating to issues of equity in music education. However, something much subtler can have an impact on the degree to which each of our students has access to a high-quality music education: our beliefs about our students' musical abilities. Specifically, the belief in selective and innate "talent"—the idea that some are born with musical ability or potential while others are not—can be an obstacle to equity in music education because this belief may lead music teachers to provide inferior and even harmful music learning experiences for some students.

Existence of Talent Beliefs

Although ethnomusicological studies of various cultures have shown that the belief in selective, innate musical talent is not universal, this assumption is prevalent in Western culture.

Many among the general population believe that musical ability is the result of a "natural talent" or "gift" that is present only in a subset of the population, a belief which tends to become more prominent as children get older (Asmus, 1986; Davis, 1994; Hallam & Prince, 2003). I have witnessed this belief firsthand in my own teaching. For four semesters I taught a course aimed at preparing elementary education majors to incorporate music into their future classrooms, and each semester I would hear comments from students proclaiming their lack of musical ability, such as "I have zero musical talents" or "Be kind to those of us who can't sing, like me." These students' statements implied not only a belief in innate, selective musical talent but also the belief that musical ability was something they did not—and even could not—possess.

Many music educators also believe in the idea of selective, innate talent. Results of a study by Brändström (1999) suggest that, while some music teachers believe that all

Although ethnomusicological studies of various cultures have shown that the belief in selective, innate musical talent is not universal, this assumption is prevalent in Western culture.

human beings are musical, others believe that musicality is biologically inherited and "reserved for a minority of

individuals" (p. 23). Clelland (2006) also found that numerous music teachers believe that some children are not inherently musical. Results of a study I conducted (Shouldice, 2009) indicate that many music teachers agree with the statement "To be good at music, a person needs to have a talent for music;" one such teacher expressed the belief that "to be truly musical I think is a gift" (p. 148), while another stated, "Some people *can't* be ... 'a musician' because they might not have that talent" (p. 133). In a later survey of 192 elementary music teachers (Shouldice, 2012), I found that, while 97% agreed with the statement "Anyone can learn music," 25% did not agree with the statement, "Anyone can be good at music." Additionally, 42% agreed with or were undecided about the statement "A lack of talent makes it difficult for a person to acquire musical skills."

Effects of Talent Beliefs

Teachers' beliefs have an inevitable impact on what they do in the classroom with students. The beliefs of teachers may be overt and consciously influence their decisions and behaviors, but just as often they are implicit and unarticulated, guiding teachers' actions in ways of which they may not even be aware. One significant subset of teachers' beliefs that likely affect their classroom practice are their expectations for their students, particularly student learning and success, and the ways in which these beliefs are communicated to students.



"The early school years are an important formative period when children's beliefs about their [own] abilities are based on academic expectations and ability evaluations conveyed by their teachers" (Vartuli, 2005, p. 77).

Music teachers' beliefs about their students' musical abilities—particularly their judgments of whether they believe students are "talented" or not—can be communicated to students in subtle (and not so subtle) ways and can have a negative impact on students' perceptions of their own musicality.

Specifically, the distinctions a music teacher makes between "musical" and "unmusical"

students can adversely affect the musical identities of the students who sense that the teacher does not believe they are "talented" (Lamont, 2002). Numerous research studies tell the stories of people who were devastated as children when a teacher told them they were tone-deaf, asked them not to sing, or denied them opportunities to participate in music due to a perceived lack of musical ability or "talent" (Abril, 2007; Burnard, 2003; Ruddock & Leong, 2005; Ruddock, 2012; Whidden, 2008, 2010).

For some individuals, these judgments of a lack of musical ability were explicit, as in the case of one person who recalled,

"When I was 11-years-old I was told I was tone deaf by my music teacher. I stopped playing the recorder and singing. I stopped singing in front of others altogether. I lost any musical

confidence I may have had early on in my school life. (Burnard, 2003, pp. 32-33)."

For others, these judgments were much more subtle, as was the case for a person who explained, "I first realized that I couldn't sing when I was never picked for singing at school" (Ruddock, 2012, p. 215). Similarly, another remembered when she didn't make the cut to be in sixth grade choir: "I quit singing after that because I figured all these people must be right about me—my music teacher was the expert" (Abril, 2007, p. 6). Regardless of whether the judgment was overt or subtle, most of these individuals gave up on their hopes of ever participating in music and ceased all music making in their lives because they believed they lacked musical ability and thus were "unmusical," in large part as a result of the beliefs of their music teachers. When describing her negative childhood experiences with music, one woman aptly explained, "I don't think [music] teachers realize the great impact they have" (Abril, 2007, p. 10).

Beliefs as Self-fulfilling Prophecies

Teachers' beliefs about their students' abilities may act as "self-fulfilling prophecies." This was the subject of a research study by Rosenthal and Jacobson (1968), in which a group of elementary teachers were given a list of students who had been identified as "late bloomers"—"most likely to show an academic spurt" in the upcoming school year (p. 66). Although those students had been secretly chosen at random, they showed significantly greater gains in academic achievement than the other students at the end of the school year, suggesting that the teachers' belief that these students would make great gains caused them to interact with the students in a way that actually made it so.

Similarly, music teachers' beliefs about students' musical abilities can affect how they interact with them. If a music teacher perceives a student as having musical "talent," he

or she likely will provide that student with support, encouragement, and opportunities that challenge the student and further

develop his or her musical abilities. However, "self-fulfilling beliefs about the consequences of an innate gift being present are inevitably coupled with self-fulfilling beliefs about the outcome of a person lacking such a gift" (Sloboda, Davidson, & Howe, 1994). If a music teacher believes some students lack musical "talent," he or she may fail to provide them with the same high-quality music learning opportunities and encouragement.

Beliefs in musical talent that result in judgments made about whether a student is "musical" or "unmusical" are an issue of equity when they function in a way that limits the musical potential and thus the musical future of any of our students. The segregation of students into the "talented" elite and

the “untalented” masses is “equivalent to labeling an individual’s musical ability based on color of skin, sex or birthplace” (Whidden, 2008, p. 12) and “creates images of musical participation for the very few” (Campbell, 2010, p. 217). However, it is our duty as music educators to provide ALL students with a music education that not only will help them develop musical skills and understanding to the greatest extent possible but, in doing so, will enable and empower them to go on to a lifetime of musical engagement. Only when we see each and every one of our students as “reachable, teachable, and worthy of the attention and effort it takes to help them learn” (Vartuli, 2005, p. 77) can we hope to provide them all with an equitable music education.

References

- Abril, C. R. (2007). I have a voice but I just can’t sing: A narrative investigation of singing and social anxiety. *Music Education Research*, 9(1), 1–15.
- Asmus, E. P. (1986). Student beliefs about the causes of success and failure in music: A study of achievement motivation. *Journal of Research in Music Education*, 34(4), 262–278.
- Brändström, S. (1999). Music teachers’ everyday conceptions of musicality. *Bulletin of the Council for Research in Music Education*, 141, 21–25.
- Burnard, P. (2003). “How musical are you?” - Examining the discourse of derision in music education. In S. Leong (Ed.), *Musicianship in the 21st century: Issues, trends & possibilities* (pp. 28–38). Sydney: Australian Music Centre.
- Campbell, P. S. (2010). *Songs in their heads: Music and its meaning in children’s lives* (2nd ed.). NY: Oxford University Press.
- Clelland, P. (2006). Defining ability. *Music Teacher*, 85(4), 37+39.
- Davis, M. (1994). Folk music psychology. *The Psychologist*, 7, 537.
- Hallam, S., & Prince, V. (2003). Conceptions of musical ability. *Research Studies in Music Education*, 20, 2–22.
- Lamont, A. (2002). Musical identities and the school environment. In R. A. R. MacDonald, D. J. Hargreaves, & D. Miell (Eds.), *Musical identities* (pp. 41–59). Oxford: Oxford University Press.
- Rosenthal, R., & Jacobson, L. (1968). *Pygmalion in the classroom*: New York: Holt, Rinehart and Winston, Inc.
- Ruddock, E. (2012). “Sort of in your blood”: Inherent musicality survives cultural judgement. *Research Studies in Music Education*, 34(2), 207–221.
- Ruddock, E., & Leong, S. (2005). “I am unmusical!”: The verdict of self-judgement. *International Journal of Music Education*, 23, 9–22.
- Shouldice, H. N. (2009). *A mixed methods investigation of K-12 music teacher beliefs and their relationship to teaching practice* (Master’s thesis). University of Michigan.
- Shouldice, H. N. (2012). *Untitled MUS 965 Study*.
- Sloboda, J. A., Davidson, J. W., & Howe, M. J. A. (1994). Is everyone musical? *The Psychologist*, 7, 349–354.
- Vartuli, S. (2005). Beliefs: The heart of teaching. *Young Children*, 60(5), 76–86.
- Whidden, C. (2008). The injustice of singer/non-singer labels by music educators. *GEMS-Gender, Education, Music & Society*, 4, www.queensu.ca/music/links/gems/whidden5.pdf.
- Whidden, C. (2010). Hearing the voice of non-singers: Culture, context, and connection. In L. K. Thompson & M. R. Campbell (Eds.), *Issues of identity in music education: narratives and practices* (pp. 83–107). Charlotte, NC: Information Age Publishing.
- Heather Shouldice is Assistant Professor of Music Education at Eastern Michigan University. She holds degrees from Michigan State University and the University of Michigan and has over 10 years experience teaching elementary general and early childhood music. Heather currently serves as the general music representative on the board of the Michigan Music Education Association and is president-elect of the Gordon Institute for Music Learning, for which she also is a faculty member for professional development levels courses. ■■■



ASSOCIATION OF LUTHERAN CHURCH MUSICIANS

2014 REGION 4 CONFERENCE

June 15–18, 2014

Concordia University • St. Michael's Lutheran Church
Portland, OR

Emerging: Living and Serving on the Hinge of Change



Sanctuary | St. Michael's Lutheran Church

- Opening worship: **Bach Cantata Vespers**, St. James Lutheran Church, Portland
- **Rev. Paul Hoffman**, plenary speaker
- Introducing a new musical setting of the liturgy by **Kenneth DeJong**
- Premiering a new concertato by **Scott Hyslop** and local poet **Kristine Kuhn**
- Hymn festival featuring organist **Walter Krueger** and choir director **Professor Kurt Berentsen**
- Workshops
- Choral, organ and contemporary music reading sessions



St. James Lutheran Church sanctuary



Rev. Paul Hoffman

Registration Rates

Postmarked	
By 4/1/14	After 4/1/14
\$250	\$275 ALCM active member
\$295	\$320 Non-ALCM member (includes one year ALCM membership)
\$125	\$125 Student ALCM member
\$145	\$145 Student non-ALCM member (includes one year ALCM membership)

Single-day registration: \$125/day

Optional 2½-hour cruise aboard *Portland Spirit*

\$68 Dinner (choice of entree, salad, bread, dessert, coffee/tea. Gratuity included.)

\$40 Sightseeing only

Conference Housing

Radisson Hotel

\$89/night, includes breakfast buffet

Concordia University 3-night package (Sunday-Tuesday)

Single: \$135

Double: \$96/person

Triple: \$81/person

For further information and registration, visit **ALCM.org**.

Why a Festival?



*Terrie Ashbaugh
Executive/Artistic Director,
Southern Arizona Women's Chorus,
Tucson, AZ
Founder, Arizona Choral Arts
Association, Tucson, AZ*

After years of attending ACDA conferences and listening to countless choirs, I had hoped someday that my women's chorus would also have the opportunity to hear other women's choruses. Many of my singers had never heard another women's chorus and had absolutely nothing with which to compare themselves. Most women's choruses are high school and college age, Sweet Adelines, or GALA. There is little available for adult (many of retirement age) women.

To fill this void, a friend and I decided to start a festival. We just hosted our second "Women in Song" festival in Tucson this past spring. The inaugural one was in Seattle a couple years ago, and we hope the next will be in San Francisco. The goal of this article is not to push our festival, but to give suggestions as to why you might bring your choir, whatever type of choir you have, to festivals in the first place.

The mission of "Women in Song," which could be for any choir festival, is to provide a learning experience for the participating

choirs. In a festival setting, each choir can hear other choirs like themselves in order to compare their level of performance. Are you pretty good? Bottom of the rung? What is the tone quality of the other groups compared to yours? How do they pronounce their vowels? Are they well blended? Choir members also have the chance to hear other repertoire. Are there other genres of music that your choir never performs such as early music, Gospel, Jazz or classical? The repertoire may say a lot about the personality of the director. The directors certainly note those pieces they would want to use for their choirs. A festival is yet another resource for the continuous need to find new repertoire.

Attire is important to women in all choirs. Men generally wear tuxedos, possibly changing the color of the tie and cummerbund or the length of the coat. But women have a plethora of styles. Skirt or pants? Long or short sleeve? Do they all need to match? At a festival like this, the members have the opportunity to see the attire and overall look of many groups and take away ideas for their own group.

I think a very important aspect of a festival in which the choirs attend is the opportunity to meet others with the same interest in group singing. This gives them the opportunity to fellowship and to learn through conversations, either at meal times or through formal discussion group sessions. My women particularly have wanted to know what the other choirs thought of their own directors. How were they taught the music? Do they memorize everything? Is the director strict or laid back? These conversations give them perspectives about the wider world of choral singing.

In addition to all the individual choirs, there might also be a massed choir of all those participating. This ensemble is the chance for your choir to learn from another master conductor. These rehearsals are another learning opportunity. What is rehearsal like? How are they paced? At least eight hours of a three day festival can be dedicated to rehearsing with the master conductor toward the final concert which should be open to the public.

My women have benefited greatly from these two festivals. Because they have bonded with other women choristers, they can't wait until they can see their sisters in song at the next one. I highly encourage all of you to get involved in the festivals provided by AzACDA, which are offered in our own back yard. Your choristers' eyes will be opened, their ears will hear, and your job might have just been made a little easier when they understand what it is you're trying to do as a conductor. ■■■



American Guild of Organists Southern Arizona Chapter

The Southern Arizona chapter, founded in 1937, offers programs that are educational, inspirational and enjoyable, inspiring members to think about their music and its challenges in new ways. The Chapter promotes the organ in its historic and evolving roles, encourages excellence in the performance of organ and choral music, provides a forum for mutual support, education, and certification of Guild members and offers scholarships for studying the organ.



Check our website for next season's programs and consider joining the Guild.

Serving organists, choir directors and musicians throughout Southern Arizona

www.agosaz.com

Choral Reviews for Vocal Jazz



Craig C. Peterson
AzACDA Repertoire and Standards – Vocal Jazz
Director of Choirs, Mesa Community College, Mesa, AZ

How Deep is the Ocean

Irving Berlin, arr. Rosana Eckert

SATB piano, (bass & drums) ePak - sold separately

Hal.Leonard 08745369

This straight eighth-note ballad could be a really beautiful starter for those interested in tackling their first vocal jazz chart. There is a fair amount of unison and two-part singing and the four-part sections are all easily manageable by high school and even advanced junior high choirs. The four-part writing is set in mostly close spacing, meaning that the men's parts are set relatively high in their range and the women's parts are relatively low. This technique is quite common for vocal jazz. This also means that you do not need to have a really low bass in your choir as you would when performing something by The Real Group. This arrangement includes a written-out scat solo for your singers not wanting to create their own, although one could/should be encouraged to try some simple scatting in its place. The piano part is written out so you do not need someone who reads chords. All in all, this a really nice, accessible arrangement by Rosana Eckert that will make your singers sound great.

Music For Lovers

Bart Howard, arr. Phil Mattson

SATB piano, (bass & drums) included with the octavo

Hal.Leonard 08743913


This is yet another ballad that could easily be performed by a high school choir wanting to try a vocal jazz chart. Like the Eckert piece, there is a fair amount of unison and two-part sections interspersed with four-part textures. There is the occasional chord with five and even six notes, but they are very few. The piano part, although not strictly hard to play, contains many accidentals. The piece begins in five flats and changes to two sharps before the end. Again, the choral writing is mostly manageable, although Phil saved the most difficult passage for the last two bars where the tenor and altos sing a series of eighth notes in a somewhat chromatic passage. This arrangement also includes a written-out piano part. "Music for Lovers" is yet another ballad that your singers will sound great on and that your audiences will also really love.

Nature Boy

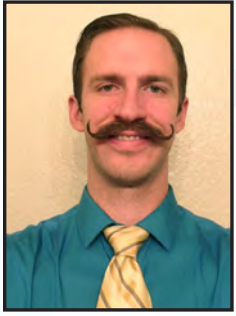
Eden Ahbez, arr. Michele Weir

SATB, combo (piano, bass, & drums)

Sound Music Publications

"Nature Boy" is most often sung as a ballad, however, Michele chose to set this arrangement as a medium-tempo Bossa Nova. Like the previous two pieces, "Nature Boy" contains a fair amount of two-part writing and accessible four-part writing. Michele wrote out a choral soli scat section and there is also an opportunity for your singers to do some scat soloing. One singer could also simply sing the melody again during this section. There are two or three chords that split into five and six parts, but the piece is mostly no more than four-part. Michele did not include a written-out piano part so you would need a player that reads a chord chart. 

Choral Reviews for Male Choirs



Elliot Liles
AzACDA Repertoire and Standards – Male Choirs
Music Teacher, Veritas Preparatory Academy

Da Pacem Domine

Melchior Frank, arr. Lou Beery
BriLee Music

This setting of the Latin text meaning, “Lord, grant us peace,” is a very accessible canon by the great Renaissance composer Mechior Franck. Having a range of only a perfect fifth, this work suits male choirs with members in different stages of the voice change very well. It can be sung either unaccompanied or with piano and is a terrific way to introduce classic literature quickly and easily. It may also serve as a good vehicle to learn solfege, as there are only five syllables each section would need to learn. Working with my group of 7th grade boys, I used the repeat sections to practice different articulations (legato, tenuto, staccato). They liked it so much we included on our concert. Although this is categorized as a TB(B) piece, it can easily be learned by groups and sung as only an easy two-part canon. It is appropriate for any beginning level men’s ensemble.

God Rest Ye Merry Gentleman

Traditional English Carol, arr. Vicki Tucker Courtney
BriLee Music

A solid setting of the traditional English carol, “God Rest Ye” is a good piece for a fledging men’s choir as well. Able to be reworked as needed, the ranges are limited and sit in a comfortable tessitura for both tenors and basses. Although mainly in two parts, a third part usually comes in at the ends of phrases to complete the final cadences. If needed, you can take the baritone line out without sacrificing any of the exciting feel of the piece. The lower voices appreciate this piece, as the melody primarily sits in the bass clef, although it is traded off to the tenors occasionally. With strong repeated cadences and a recognizable melody, singers pick up this piece quickly. It provides an exciting rhythmic piece for a holiday concert.

Chickens in the Garden

Traditional British Folk Song, arr. Steven Hatfield
Boosey & Hawkes

This rousing traditional folk song from England ranges from unison to three-part writing and is a great piece for a more experienced men’s ensemble. Telling the story of a man getting some advice from his future father-in-law, the piece is sung in a fun lilting 6/8 with a conversational style. The resulting slides, scoops, and optional use of the Yorkshire accent make it terrifically fun to sing and comes off as a spontaneous sing-along. The song itself has three verses that are set in unison and two parts respectively with a three-part chorus that returns after each verse. Although this three-part section is moderately difficult, it is repeated so the hard work put in pays off even more. I suggest this piece as a fun upbeat tune for a fall or spring concert. 🎵

Choral Reviews for Mixed Community Choirs



*Terrie Ashbaugh
AzACDA Repertoire and Standards – Community Choirs
Founder, Arizona Choral Arts Association
Director, Southern Arizona Women's Chorus and The Summer Chorus, Tucson, AZ*

Sun's A-Risin'

Text and Music by Ben Allaway
SATB and Piano
Santa Barbara Music Publishing SBMP

This is a very Copeland-esque song about life on the farm. The opening verse is set in two parts as the first chores of the morning begin before the sun comes up. The remaining verses contrast sections of two-part women and two-part men. The refrain "Wake up Jacob, get up John!" is repeated four times throughout the piece in nearly exact replication. The vocal parts are reminiscent of a fiddle and banjo and utilize atypical harmonies such as E major and B-flat major in the midst of a chord progression in the key of C. Speech-like rhythms contribute to a rich and exciting overall rhythmic feel. Halfway through the piece is a very clever key change from C to D, accomplished by sliding up from the last note of the verse into the refrain in the new key. The challenging finale sets the text "get up" throughout the parts in short phrases that rise by half step until the piece culminates in a crashing end. While it may initially appear simple, this is definitely an advanced piece. For a recording of this piece (and other works by Ben Allaway) please visit SBMP.com.

Danny Boy

Traditional Irish folk tune, arr. Brad Printz
Text by Fred Weatherly, alt.
SATB and Piano with oboe
Heritage Music Press (a Division of the Lorenz Corporation) 15/1899H

There are many arrangements of Danny Boy available for SATB choir, but this is among the richest and most moving of them. The oboe, which opens with the last portion of the refrain, adds a melancholy feel. The piano accompaniment provides flowing broken chords in the left hand and supports the harmony throughout the piece. The composer utilizes some very rich alternate chords, building the power of the text with added sixteenth notes in the accompaniment until it reaches the climax text, "For you will bend and tell me that you love me." Prinz then releases the dramatic tension with a tender statement of "and I shall sleep in peace" before each part softly and tenderly echoes "O Danny boy" with the alternate chords.

Sing Me to Heaven

Text by Jane Griner and Music by Daniel E. Gawthrop
SATB a cappella
Dunstan House Publishing (www.Dunstanhouse.com) DH9101
Also available for TTBB and SSAA.

Newcomers to the choral world may not be familiar with this very softly stated, but passionate favorite. A portion of the text reads:

If you would comfort me, sing me a lullaby. If you would win my heart, sing me a love song. If you would mourn me and bring me to God, sing me a requiem, sing me to heaven.

The opening is simply stated in unison by the women in a speech-like manner. The men enter alone in two parts with a haunting harmonic feel, and the introduction culminates with just the women in unison before the four parts "wrap you in song." The lines above make up the main portion of the text and are delivered homophonically in straight four-part harmony. The harmonic language is rich with most chords using the 9th or 11th of the chord in various voicings, standing in stark contrast to the cluster chord approach in more contemporary works. Following a brief bridge, the sopranos and altos each echo the last phrase, "touch in me" as the piece transitions to a luscious four-part statement of "grief and comfort, love and passion, pain and pleasure." Once again, the text above is stated very clearly with pauses between each phrase of "love me, comfort me" and the final "bring me to God." This is a "pin drop" piece, with the passion and simplicity of the words wrapping the audience in song. 🎵

This ad space could be yours.

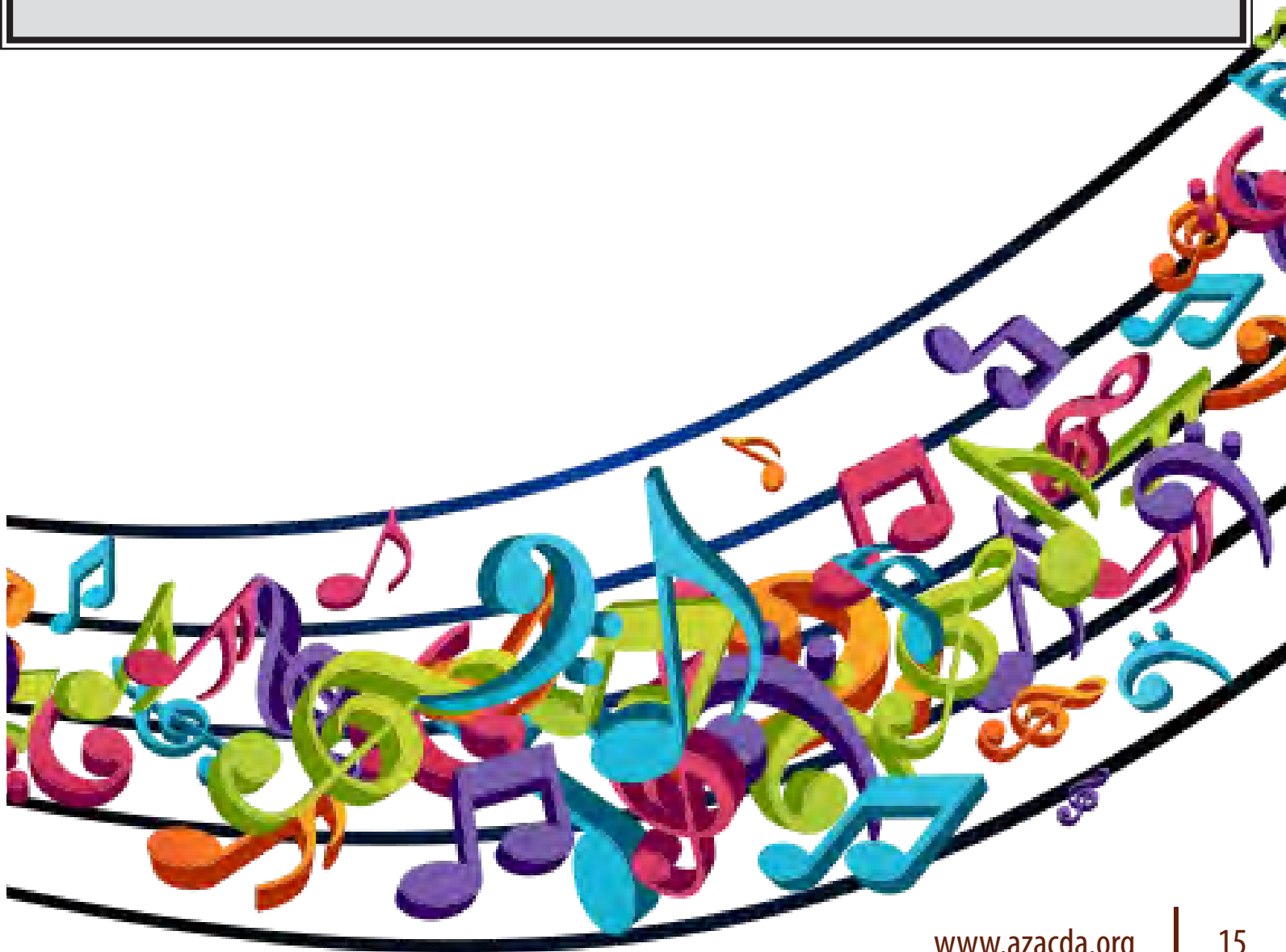
The Antiphon is the newsletter of the Arizona Chapter of ACDA (AzACDA). It is published three times a year (fall, winter, and spring) to communicate with AzACDA members and to heighten interest in joining AzACDA by non-members; to promote workshops, festivals, and other programs of AzACDA; to present educational articles for members and non-members; and to create a sense of community among choral directors and interested others across Arizona.

Items for publication or advertisements can be submitted to the Editor at the address below. Advertising rates per issue are as follows:

Full page (7 ½ x 10)	\$130
2/3 page (5 x 10)	\$110
1/2 page (7 ½ x 5 or 5 x 7 ½)	\$ 90
1/3 page (2 ½ x 10 or 5 x 5)	\$ 70
1/6 page (2 ½ x 5 or 5 x 2 ½)	\$ 50

(Advertisements should be prepared as PDF Press-ready, no less than 150dpi.)

Deadline for advertising and for items for publication in the next issue is October 1.
Send to: Thomas Lerew, tlerew@email.arizona.edu.



What's Happening in Arizona Choral Music



The Mesa Community College Vocal Jazz Ensemble poses with the Real Group during their recent visit to MCC



Cantabile, the premiere ensemble of the Phoenix Girls Chorus, and Artistic Director Danya Tiller perform at the Western ACDA Division Conference

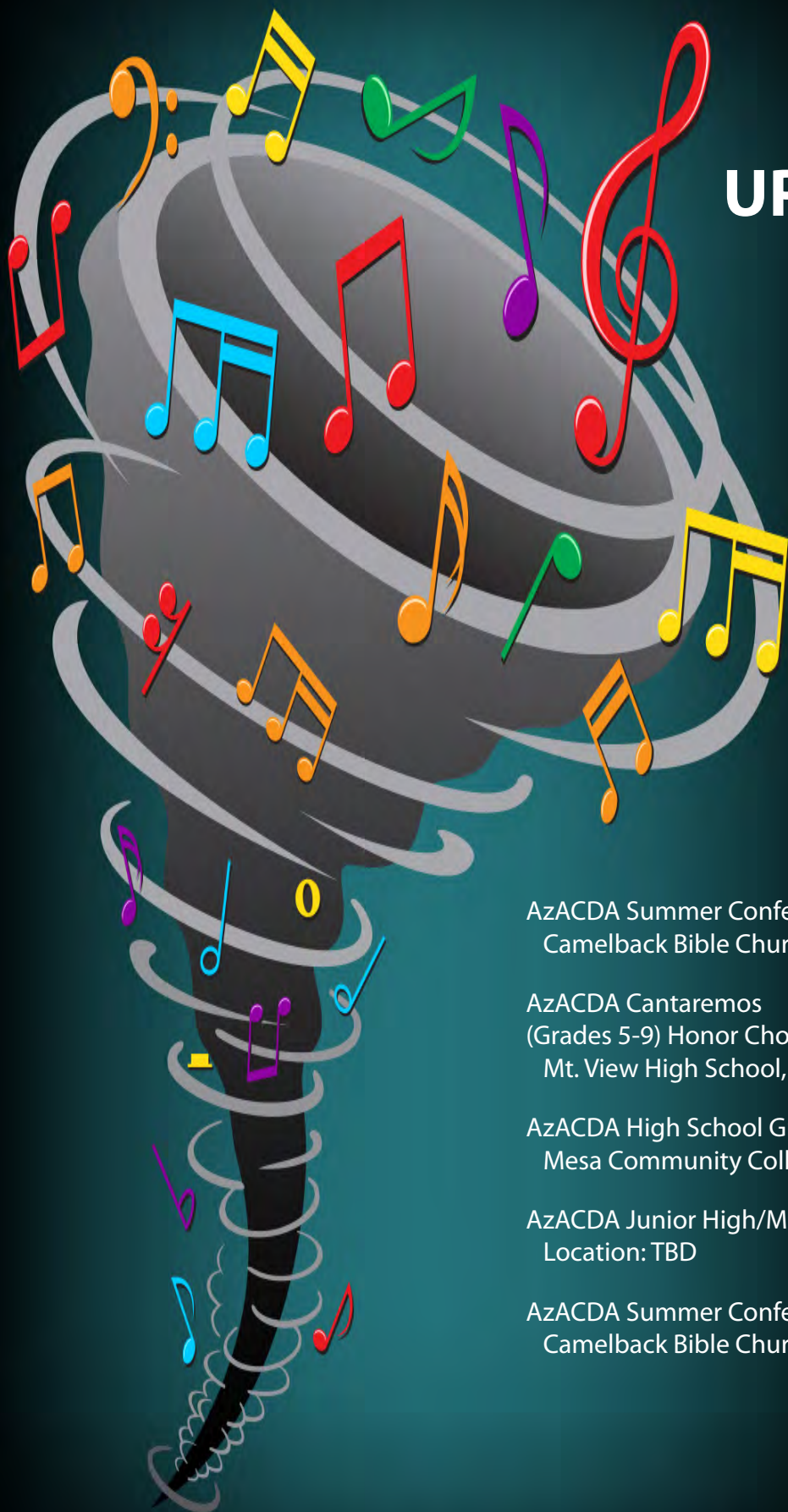




The Tucson Arizona Boys Chorus, directed by Dr. Julian Ackerley, in their performance at Western ACDA



Dr. Elizabeth Schauer and the University of Arizona Symphonic Choir perform at Western ACDA Division Conference



UPCOMING EVENTS

AzACDA Summer Conference
Camelback Bible Church, Phoenix

July 10-12

AzACDA Cantaremos
(Grades 5-9) Honor Choir Festival
Mt. View High School, Mesa

November 8

AzACDA High School Group Festival
Mesa Community College, Mesa

April 28, 2015

AzACDA Junior High/Middle School Festival
Location: TBD

May 1, 2015

AzACDA Summer Conference
Camelback Bible Church, Phoenix

July 9-11, 2015



Robert Ashbaugh | Digital Design & Imaging

Robert Ashbaugh

Digital Design & Imaging

254 E Shore Cliff Pl, Oro Valley, AZ 85737

<http://fineartamerica.com/profiles/robert-ashbaugh.html>

rashbaugh@aol.com

237.9150⁰²⁵



Page Layout | Cover Design | Book Production | CD Covers

