



ANTIPHON

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of the AMERICAN CHORAL DIRECTORS ASSOCIATION

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Arizona ACDA Leadership

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Women's Choirs: Sammy Brauer
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Youth & Student Activities: Juan Hernandez
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Thomas Lerew

Editor, Antiphon

Green Valley
Community Chorus

Christ Church United
Methodist, Tucson

FROM THE EDITOR



Greetings to Our Readers!

As musicians and educators, our yearly calendar runs in direct opposition to the rest of our culture. Where others take time to slow down at the holidays, ours are made more hectic by additional performances. When friends head off to the ski slopes in the winter, we run tech and dress rehearsals for the spring musical theater production late into the night. Fortunately, our summers allow us to get away from the normal grind. As you move toward those sacred summer months, I encourage you to reflect on this past academic year or performance season and allow yourself the time to identify where you can best grow in the start of a new year this fall. Take advantage of opportunities to recharge personally and professionally through opportunities like our AzACDA Summer Conference and local choral performances. Set specific goals with outcomes you can fully achieve setting yourself up for success in 2015-16.

Our spring issue of Antiphon, focuses on the exciting upcoming AzACDA Summer Conference July 9-11 at Camelback Bible Church in Paradise Valley. Additionally, we welcome our new president-elect and say thank you to those leaving AzACDA's leadership. Other features of the Spring 2015 issue include Daniel David Black's thoughts on creating touring opportunities at your school, Richard Hintze's advice to teachers just starting their careers, and a Conductor Perspectives interview with Ed Hughes.

My deep thanks goes to our departing AzACDA leadership who have given so much to both our organization and this publication. I am especially grateful for Greg Hebert's leadership. Thank you for your service. I would also like to, again, thank Elizabeth Schauer for all her editorial support of this issue.

Antiphon is continually seeking guest writers, advertisers, and news tips of choral happenings throughout the state of Arizona. We depend on the support of you, our readers, to continue to provide useful content and meaningful information that supports our work as choral musicians. We invite you to share photos, videos and sound clips with the rest of your fellow AzACDA members by sending them to antiphon@azacda.org. Your feedback of this publication is always valued greatly. Best wishes for the conclusion of your season and for a restful, reflective summer! ■■■

Sincerely,

Thomas Lerew

From the President: Leadership Changes in AzACDA



Greg Hebert

AzACDA President

*Choral Director, Corona
Del Sol High School, Tempe*

*Music Director,
St. Thomas the Apostle
Catholic Church, Phoenix*

Dear Friends,

It has been an honor to serve in the role of president these past two years. Without the support of the fine leaders in AzACDA, our organization would not be thriving. I wish to thank those board members who will be stepping down from their volunteer service, making room for new leaders in our fine state.

Frank Sargent

Past President

Mr. Sargent has been a blessing to the board, and to me personally. For the past eight years he has served as President-Elect, President, and Past-President. He even ran the high school festival last year when the chair had to step down. During his tenure, Frank was instrumental in bringing ACE and AzACDA together and still is working toward building these two fine organizations in the continuation of cohesive vision, respect, and support. Whether it is his involvement in bringing the ACE and AzACDA high school festivals together, starting and promoting the AzACDA Diamondback Nights, or his ability to just take time to sit and talk with other choral directors as a mentor and role model, Frank has helped raise the standard of choral music in Arizona. As a high school choral music educator in both Texas and Arizona for forty years, his experience, innovation, and leadership will be missed and unmatched.

Craig Peterson

R&S Chair for Vocal Jazz

Dr. Peterson has served us in an area that he is well noted for in our state, however, some of us may remember that he was also the President of AzACDA about twenty years ago. He continues to give back to Arizona as a clinician, director, and volunteer. His expertise, wit, and experience will be missed.

Danya Tiller

R&S Chair for Children's and Community Youth Choirs

Ms. Tiller will step down after two full terms on the board. Her expertise with children and treble singers has been an inspiration to all of us. We are proud of her representing Arizona with the Phoenix Girls Chorus at the Western Division Conference in Santa Barbara in 2014. Her talents and contributions have been transformative.

Terrie Ashbaugh

R&S Chair for Community Choirs

Ms. Ashbaugh came to the board with many years experience as an artistic director, pianist, and professor. Terrie's work on the board was limitless. Her many volunteer hours with the conference have helped make them great successes. Her joyful demeanor, musical expertise, and willingness to go the extra mile will be missed.

Jason Neumann

Cantaremos Chair & Jr. High Festival Chair

After serving two full terms on the board in different capacities, Mr. Neumann will be moving on to support the ACE All-State Jazz and Show Choir festival while he continues to inspire his high school students with excellent teaching and musicianship. While on the board, he has truly gone above and beyond. His speaking skills, organization, charm, and humor have been of great benefit to the organization.

Mary Ellen Loose Membership Chair

Ms. Loose started to get involved in AzACDA as a collaborative pianist at the summer conferences over the years. She served for two years as the membership chair and was helpful in bringing more choral directors to ACDA. Her smile, gracefulness, genuine positive attitude have made handprints on our hearts.

Matthew Flora R&S Chair for Senior High School Choirs

Mr. Flora came to the board mid-term to help maintain the high school festivals and support high school repertoire and standards in our state. His coordination and communication has been quite successful. His positive attitude and humble demeanor will be missed.

Kirk Douglas R&S Chair for Show Choirs

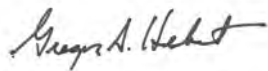
Mr. Douglas continues to promote show choirs in Arizona through ACE. His connection with both organizations has helped bring awareness of the art of show choirs in choral music programs across our state. Kirk contributed a positive, hard working, and collaborative style to the board, and he will continue to act in an advisory capacity in exploring a state show choir festival.

Elliot Liles R&S Chair for Male Choirs

Mr. Liles is stepping down from the board as he begins to build his fine high school choral program. While on the board, he promoted Male Choirs and was a fantastic addition as an up-and-coming teacher with incredible skills and potential. His input, creativity, and mustache will be missed.

We are grateful to have an incoming President like Dr. Elizabeth Schauer leading the way. Her President-Elect, Dr. Ryan Holder, and the new board will move us forward to build on the amazing framework that these exiting board members have developed. It will be an honor to serve under Dr. Schauer's leadership. Best wishes to these departing board members in their future pursuits, and to those stepping in in July. ☰

Respectfully,



Greg Hebert
AzACDA President
2013-2015



From Our Past-President: Final Reflections



Frank Sargent

AzACDA Past-President

Apache Wells Community
Church, Apache Wells

Dear AzACDA Friends,

As I near the completion of my extended term as past-president, I have been reflecting on the advances our state's choral programs have made in recent years and the measure of responsibility AzACDA can take for this progress. I am incredibly impressed with the work our choral directors are doing and the number of strong choral programs I have witnessed as I travel throughout the state. We should be very proud of our accomplishments as choral directors and educators.

Our working relationship with our colleagues in the Arizona Choral Educators Association (ACE) is both healthy and constantly growing. I thank Greg Hebert for his collaborative spirit during the time he was president of what is now ACE while I was president of AzACDA. We both felt it was important that our two organizations work closely with each other and I am both heartened by the level of communication and cooperation our two organizations now share and excited by exciting possibilities of the future.

I am very proud that AzACDA has reinstated our annual spring festival. After a few years' absence, a joint committee of AzACDA and ACE members worked together to find a solution and our present system of festivals was established. As a result, sight-reading is being taught in more classrooms than ever throughout the state, our students are growing as musicians, and the bar for the quality of our choirs is constantly being raised. I feel that this joint work and spirit of cooperation is directly responsible for the initiation of the teaching of sight-reading in many choral programs that were not previously including it in their daily curriculum. We have also included sessions on sight-reading at both AMEA and AzACDA conferences, encouraging directors to teach sight-reading and to familiarize everyone with our festival component.

Another exciting new venture has been a partnership with the Arizona Diamondbacks major league baseball club. In the spring of 2009, the Diamondbacks approached AzACDA about becoming involved and supporting our school choral programs. September 2009 brought the first "D-backs Choir Night" when 432 singers presented the National Anthem at Chase Field under the direction of Dr. Edith

"We should be very proud of our accomplishments as choral directors and educators."

Copley. The event has continued to grow in success and stature where now over 2000 participate in our three Choir Nights each baseball season with one in April and two in September. This program has also served as a model for the start of new initiatives of California ACDA and the San Diego Padres and Texas

ACDA and the Houston Astros. Who knows, involving choral music students in these fantastic events may spread to major league baseball stadiums all over the country!

In conclusion, I want to thank each of you for allowing me to serve you in AzACDA. I have been involved and served ACDA in various capacities since 1974. Throughout those years, I have maintained a great passion for choral music, the teaching of choral music, and our beloved ACDA. I am looking forward to this next chapter of service to our art. ☸

Peace and blessings to all of you,

Frank Sargent
AzACDA Past-President

Meet Our New President-Elect, Ryan Holder

We are pleased to introduce our new President-Elect, Dr. Ryan Holder. Ryan is currently in his eighth year as the Associate Director of Choral Studies at Northern Arizona University, where he directs the Women's Chorale, Northern Voices, and High Altitude vocal jazz ensembles; teaches undergraduate and graduate conducting and choral methods; supervises choral student teachers; and serves as the adviser for the NAU student chapter of the American Choral Directors Association. In addition, he is the coordinator of the annual Jazz/Madrigal festival, which brings in over 75 high schools and 140 choirs every year.

Ryan has given lectures and presentations at local, state, and regional conferences of ACDA and the National Association for Music Education, including a lecture on "Male Choir Directors: Working with and Relating to Beginning Women's Choirs" at the 2009 ACDA National Convention in Oklahoma City. His vocal jazz ensembles have also been invited to perform throughout the Southwest, including performances at state and regional ACDA conferences, and was one of only three vocal jazz ensembles selected to perform at the 2012 Jazz Educators Network Conference in Louisville, Kentucky.

Ryan currently serves as the Arizona State ACDA R & S Chair for College and University as well as part of the ACDA National Committee on Educational Technology. He is the Director of Music at The Church of the Red Rocks in Sedona, Arizona as well as the founding artistic director of the Sedona Academy of Chamber Singers.

Ryan received his DMA degree from the University of Miami in addition to bachelors and masters degrees from Southern Oregon University and University of Northern Colorado, respectively. His term as President-Elect will begin immediately following the 2015 AzACDA Summer Conference in July. ☰



Ryan Holder

ChoralNet

AMERICAN CHORAL DIRECTORS ASSOCIATION



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events by signing up for
our [email list](#).

An Invitation to Our 2015 Summer Conference

Choral Friends,

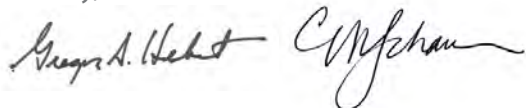
We are thrilled to invite you to the 2015 AzACDA Summer Conference to be held July 9-11 at beautiful Camelback Bible Church in Paradise Valley. Our two headliners, Professor Henry H. Leck and Dr. Joe Miller, will bring us sessions on conducting technique, programming, the changing male voice, effective rehearsal approaches, tone building, and vocal technique. Arizona choral artists provide a rich array of other choral offerings including interest sessions on a variety of relevant topics, six reading sessions of music for choirs of all voicings and types, three new hybrid interest/reading sessions allowing more focus in the areas of jazz, show choir and male choirs, and Let's Talk Shop discussion breakout sessions. For our featured concert, we will have the opportunity to hear Maurice Duruflé's serenely spiritual *Requiem, op. 9*, performed by Corona Del Sol A Cappella Choir and St. Thomas the Apostle Choir, with orchestra, under the direction of Greg Hebert. The schedule is designed to provide something for each area of our membership at all times.

This year's conference again will feature an expanded exhibit area, with performing organizations and touring and fundraising companies in addition to Music Mart who 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 lunchtime reception in the exhibit area, and a Friday night expanded Mexican buffet with entertainment provided by High Priority (a local barbershop quartet) and a surprise performance by mystery ACDA members (seventy seats are available for this event and tickets must be purchased when registering). Embassy Suites Phoenix (Biltmore) will serve as our conference hotel, and is offering a great rate, free parking, wifi, and a shuttle to Camelback (but you have to ask!).

"The schedule is designed to provide something for each area of our membership at all times."

A \$25 early bird discount is offered on full conference attendance for those who register by May 31 (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, links to online registration and the hotel, 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,



Greg Hebert and Elizabeth Schauer
Conference Chairs



Henry H. Leck
Founder & Artistic
Director – Indianapolis
Children's Choir,
Butler University



Joe Miller
Director of Choral
Activities,
Westminster Choir
College

The 2015 AzACDA Summer Conference Schedule



Camelback Bible Church
3900 E. Stanford Dr.
Paradise Valley, AZ 85253

Schedule subject to change – be sure to pick up an up-to-date schedule when you check in.

THURSDAY, JULY 9

- 8:15 a.m. Welcome Center
Registration opens
- 9:00 Sanctuary
Welcoming remarks
All-conference Sing: *In a Consort of Voices*, Henry Purcell *Greg Hebert, AzACDA President*
- 9:15-10:45 Sanctuary
Headliner Session: Creating Artistry through Visualization, Movement, Imagery, Color and Gesture
Henry H. Leck
Demonstration Choir: Members of the Corona Del Sol Chamber Choir Jaztecs
Greg Hebert, director
- 10:45-11:00 Break – visit the exhibits
- 11:00-12:00 Reading Session I
Music in Worship *Doug Benton*
Making a Jazz Chart Sound Like Jazz (Interest/Reading Session) *Craig Peterson*
Show Choir: Where Do I Start? (Interest/Reading Session) *Kirk Douglas*
Let's Talk Shop
Children's and Community Youth: Planning Choir Tours/Choosing Choral Festivals and Competitions
Danya Tiller

12:00-1:30	Lunch break Exhibitor Reception	
1:30-2:30	Interest Sessions Creative Use of Handbells and Choirchimes in the Classroom and in Worship Doug Benton The Ins and Outs of Score Study and Preparation Edie Copley Let's Talk Shop Community Choirs: Volunteerism in Your Choir Terrie Ashbaugh	
2:30-2:45	Break – visit the exhibits	
2:45- 3:45	Headliner Session: Laban Conducting Techniques	Henry H. Leck
3:45-4:00	Break – visit the exhibits	
4:00-5:00	Reading Session II Beginning Treble Choirs Intermediate and Advanced Mixed Choirs Let's Talk Shop Music in Worship The Joy of Community Church Music Festivals Male Choirs Boys to Men Festival 2015: Information and Conversation	Albert Lee Kenny Miller Dave & Jean Perry Carric Smolnik
5:00-5:15	Break – visit the exhibits	



5:15-6:30	Sanctuary AzACDA Choral Director of the Year Invitational Concert: <i>Requiem, Op. 9</i> , Maurice Duruflé Corona Del Sol A Cappella Concert Choir and St. Thomas the Apostle Choir Greg Hebert, conductor	
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FRIDAY, JULY 10

- 9:00-10:15 Cantaremos Reading/Information Session: Cantaremos Festival (a 5th-9th grade honor choir experience)
Aimee Stewart
- Let's Talk Shop
Relevant Secondary Choral Methods *Greg Hebert*
ACDA Student Meet and Greet & Roundtable: Preparing for student-teaching and beyond
Ryan Holder and Juan Hernandez
- 10:30-12:00 Sanctuary
All-conference Sing: *It Must Be the Food of Love*, David Dickau *Elizabeth Schauer, AzACDA President-Elect*
Headliner Session: Building Sound Through Vocalise *Joe Miller*
- 12:00-1:30 Lunch on your own
- 1:30-3:00 Sanctuary
Diamondbacks Announcement *Tom Demeter, Arizona Diamondbacks*
Headliner Session: The Boy's Changing Voice *Henry H. Leck*
- 3:00-3:15 Break – visit the exhibits
- 3:15-4:15 Interest (Reading) Sessions
Classroom Management in the Middle School *Julia Hollis*
Speech-level Singing for the Novice Men's Choir (Interest/Reading Session)
Elliot Liles
Developing Repertoire-specific Warm Ups for Choirs *Elizabeth Schauer*
- 4:15-4:30 Break
- 4:30-5:30 Reading Session IV
Beginning Mixed Choirs *Matt Flora*
Intermediate and Advanced Treble Choirs *Sammy Brauer*
- Let's Talk Shop
University and Two-Year College Directors: An Arizona College Choral Night?
Ryan Holder, Bart Evans & Kenny Miller
Want to Start an Arizona State Show Choir Festival? *Kirk Douglas*
- 6:15 Dinner and Entertainment at Blanco Tacos (tickets must be purchased in advance)





SATURDAY, JULY 11

9:00-10:30	Sanctuary All-conference Sing: <i>The Ground</i> , Ola Gjeilo Headliner Session: Choral Formant	<i>Frank Sargent, AzACDA Past-President</i> <i>Joe Miller</i>
10:30-10:45	Break – visit the exhibits	
10:45-11:30	Interest Sessions Choral Music of the Philippines: An Introduction and Resources (not a reading session) How to Bring Baroque Music to Life Effective Application of Technology and Social Media In the Choral Classroom	<i>Ryan Holder</i> <i>Bruce Chamberlain</i> <i>Troy Meeker</i>
11:30-11:45	Break	
11:45-12:45	Sanctuary Certificate Ceremony: AzACDA 2013-2015 Board Headliner Session: Building Artistry Through Repertoire and Programming	<i>Greg Hebert, AzACDA President</i> <i>Joe Miller</i>
12:45	Conference end	

OUR HEADLINERS

AND THEIR SESSION DESCRIPTIONS

An internationally recognized choral director, author and educator, **Henry H. Leck** is professor emeritus and recently retired Director of Choral Activities at Butler University in Indianapolis, Indiana. He is highly respected and celebrated for his work as Founder and Artistic Director of the Indianapolis Children's Choir, which is in its 29th season. The touring choirs of the Indianapolis Children's Choir have performed regularly for national conferences in the United States, and also concertize throughout the world. Mr. Leck has conducted all-state choirs in nearly every state, and is a frequent conductor for regional and national honor choirs as well. He is in demand as a festival conductor both nationally and internationally. Mr. Leck is widely known as a specialist in choral techniques, the child's voice, Dalcroze Eurhythmics, Laban and the boy's changing voice. He has produced four teaching videos and was a lead author for the choral textbook series published by McGraw Hill/Glencoe titled *Experiencing Choral Music*. He also is the editor of choral series published by Hal Leonard Corporation and Colla Voce, Inc./Plymouth.



Henry H. Leck

Creating Artistry through Visualization, Movement, Imagery, Color and Gesture

Learning theorists contend that singers learn in three basic ways: visually, aurally and kinesthetically. We will discuss those methods of learning, developing "anchors" for artistic expression. This session will include specific techniques used to develop artistry through visualization, kinesthetic motion, imagery, color and gesture. Oftentimes "parrot choirs" repeat the pitches, rhythms, dynamics and phrasing of other choirs, but true artistry and expression must be built from within. Professor Leck will be working with a demonstration choir demonstrating various approaches to creating choral artistry.

Demonstration Choir: Members of the Corona Del Sol Chamber Choir Jaztecs; Greg Hebert, director

Ubi Caritas (Durufle)

Hark, All Ye Lovely Saints (Weelkes)

O Magnum Mysterium (Antognini)

Lerchengesang (Mendelssohn)

Laban Conducting Techniques

Create stylistic distinction in your conducting through "Laban" gesture. This session will explore various ways of conducting through the exploration of space, weight and time. Using "float, wring, glide, press, flick, slash, dab, and punch" conductors will find new and fun ways to express themselves more musically. Your students won't believe the changes they'll see!

The Boy's Changing Voice

One of the challenges for music educators is coping with and understanding the Male Adolescent Changing Voice. This session will review the historical role of the male voice, current trends in classifying young male voices and approaches to aiding in the productive development of such. This process will be demonstrated with adolescent boys of many voice types.

Dr. Miller is Director of Choral Activities at Westminster Choir College of Rider University, where he conducts Westminster Choir and Westminster Symphonic Choir, both critically acclaimed groups. As conductor of the Westminster Symphonic Choir, he has collaborated with some of the world's leading orchestras (New York Philharmonic, Philadelphia Orchestra, Berlin Philharmonic) and conductors (Gustavo Dudamel, Sir Simon Rattle, Yannick Nézet-Séguin). Westminster Choir recently has been featured in celebrated recordings, performances and radio broadcasts, and has been praised as being "the gold standard for academic choirs in America" (American Record Guide). Dr. Miller has experience with choirs of a wide range of types and ability levels: He has served as choral director for high school, church and community choirs, both in professional positions and as a guest conductor and clinician, for which he is in demand both in the United States and abroad. His choirs are widely known for their vibrant, powerful tone; expressive sophistication, and musical commitment.



Joe Miller

Building Sound Through Vocalise

The choral conductor is the only voice teacher that many students will ever have. As awareness of the growing field of voice science expands, it is crucial to understand the basic physiology of the singing voice and the importance of voice building in the choir. This session will focus on exercises for posture, body alignment and energy, inhalation and exhalation, the vowel chart, and the concept of the Choral Formant.

Choral Formant

Formant tuning and vowel modification are important to fostering healthy singing in the choral rehearsal. This session will examine the way that a conductor builds blend and unification through the concept of collective resonance. This collective resonance will be demonstrated through placement of singers in the ensemble.

Building Artistry Through Repertoire and Programming

We are what we eat. Choosing repertoire is the key to building a successful ensemble. Learning to balance student learning objectives, community awareness, personal tastes, and building music literacy is a challenge facing conductors. This session will focus on the importance of programming interesting, exciting, and well-balanced repertoire. 🎵



Creating a Culture of Touring



Daniel David Black
Assistant Professor
of Music & Director
of Choral Activities
Lakeland College,
Sheboygan, Wisconsin

Introduction

Taking a choir on tour is a well-established tradition in the choral community, and for many good reasons. Touring has unique power to re-connect the organization and the ensemble with past performers, promote awareness of the choir and its surrounding programs to potential singers and supporters, and raise the profile of the organization in music-loving and broader communities. Choirs at the collegiate, high school, children's and youth, and community levels are able to broaden their reach and create exciting experiences for their singers by touring. Many institutions, however, lack a culture of touring altogether, or the choir tour is too underdeveloped to be of much use. If you find yourself in this scenario and want to change course, you will need to form a compelling story to communicate to all of the stakeholders needed to make your tour a success. Below are some tips for creating a vibrant culture of touring. These are specific to a college program but most of the recommendations can be adapted to children's, youth, high school, and community choirs.

Developing a Compelling Story

Touring may have obvious benefits in your eyes but to the uninitiated, it can appear to be an expensive way to entertain current choir members. In order to plan and execute a successful tour, you are going to need to convince decision-makers at your institution of its great value. The following points should be reiterated at every interaction with administrators:

1. Choir tours provide an opportunity to connect with alumni from all programs

College and universities are fixed in space—they cannot move. A choir tour is a means by which the college or university can go to the alumni and remind them of their experiences in school. The past members of the choral program are the central constituency to which the alumni relations

department should appeal, but promoting the tour concerts to the broader alumni community is also a good idea. Doing so reiterates the institution's presence in their communities and lives. There also may be alumni who attend a

"Choirs at the collegiate, high school, children's and youth, and community levels are able to broaden their reach and create exciting experiences for their singers by touring."

tour concert but who have never been to a choir concert before. If the musical product is good, you may make a new fan of choral music!

2. Choir tours can provide a way to reach prospective students/singers

As you know, choral music can be a great lens through which to examine culture, time period, language, worldview, and other aspects of the human experience. For this reason, it has great potential to connect with a wide variety of people, even those who have no prior interest in choral music. Furthermore, many collegiate choral ensembles have a mixture of music and non-music majors and, for this reason, a choral concert can be a great way to show off the diversity of programs at your institution. That diversity can be highlighted in your program book or by speaking to the audience about who is in your choir.

3. A choir tour can be a valuable experience for current singers

It's not uncommon for singers to prepare musically for months to go on tour. Establishing long-term goals, working hard over time to achieve those goals, and bringing those goals to completion is a process that benefits singers in all aspects of their lives, not just choir. Additionally, the amount of repertoire present on a tour program is typically more than would be found on a concert performed earlier in the academic year or season, thus enhancing the breadth of their artistic experiences.

Execution

In preparation for how best to move forward, it's important to have a thorough grasp of the current situation as it relates to touring. Try and find out what things were like in the past with respect to involvement from alumni relations, advancement, and admissions departments. What were the number of stops, the types of venues, and the costs (as well as which departments paid for what)? See if you can determine anything about the success of past tours and perhaps why the touring culture changed over time. This will give you highly valuable information for when you have to "sell" your proposal to administrators. Knowing what was done in the past is also useful for when you encounter choir alumni who participated in past tours. If they had a positive experience, chances are that they will take an interest in helping your current program more closely align to what they did when they were in college, perhaps by financial or logistical support (e.g. home stays).

1. Call meetings (no more than necessary!)

If your assessment of past practices and current attitudes in your organization about touring is complete, and you have honed your vision to be succinct and compelling, it's time to request a meeting. At the college level, I suggest inviting representatives from at least the following departments to whom you will communicate your vision: alumni relations, advancement/development, admissions, marketing, and the office of the president. It's a good idea to have specific recommendations for how to move forward but keep in mind that if you are starting from scratch, you may need to adjust your recommendations to fit within the capabilities of the various departments. I also recommend having some sort of accountability mechanism to check on the progress of others (another meeting, email chain, online project management tool, etc.).

2. Relentlessly communicate your vision

If you have done your homework with respect to forming a compelling vision, you will likely convince others of its merit. The problem then will be overcoming institutional inertia. Unless you want to plan every aspect of your tour, it's going to take help from lots of other people. Therefore, once you have a vision, stay in "marketing-mode" at least until all the stakeholders are on board. This can be formal

communication (emails, meetings, etc.) or informal communication (conversations you have with colleagues). Also consider bringing a

"If you have done your homework with respect to forming a compelling vision, you will likely convince others of its merit."

select group of decision-makers to another choir's tour performance. Sometimes the best way to convince someone of your idea is to show, rather than simply tell.

Finally, don't neglect your current singers. For choirs involving students, you may be asking them to give up part or all of a break, or take days off from classes which will cause them some inconvenience. The same can be said for adult choirs whose members work. The more they consider choir tour a privilege, the better the experience will be for them, you, and everyone who hears them sing.

3. Build your dream tour piece by piece

With respect to college choirs, if your institution draws its students from certain geographical areas (and if graduates tend to return to those areas), start with a tour that goes to those places. It may not seem that exciting to current students to take a tour through areas they already know, but the first goal in starting or expanding a choir tour is to make it successful from an alumni relations, admissions, and marketing standpoint. This means staying in familiar territory and then expanding outward.

4. Consider going to schools during the day

If you keep your travel area relatively close to the college or university, you may have time to visit a high school or two along the route between evening concert venues. In my experience, I have found that high school choral directors are eager to have my choir come and sing for them, perhaps because seeing and hearing college students singing in choir reiterates what we know but perhaps the high school students do not: that choir can be a life-long pursuit. I always include an invitation to have the high school group sing for us (often called a "choir exchange"). If you can have an admissions representative come along for this part of the tour, all the better. If the evening concert is close to the high school in question, consider offering discounted or free tickets to the students so they can come and hear you perform your full program.

5. Don't neglect the musical product

The experience the concertgoers have will play a huge role in determining the long-term success of your touring tradition. If the program the audience experiences falls flat, you may be doing more harm than good with your newly invigorated choir tour. The tour programs I consider to be most successful usually include a variety of shorter works rather than fewer, longer pieces. Those programs also tend to include a diversity of languages, time periods, cultural backgrounds, tempi, and

performing forces, as well as pieces familiar and unfamiliar to the audience. Above all, the performance needs to be high quality. In my view, it is always better to sing easier works well than to sing more difficult works poorly.

Conclusion

Starting a touring tradition, or reviving a neglected one, takes time, grit, patience, and a compelling vision to share with others. When done well, a choir tour is a huge benefit to the ensemble and its supporting communities, which is why so many choirs do it. It's worth the effort! ☰

Why Do Men Sing?



Elliot Liles

AzACDA Repertoire &
Standards Chair for
Male Choirs

Veritas Preparatory
Academy, Phoenix

And so begins another article about the perennial problem of the lack of males in choir...

The lack of males participating in choir is a difficult issue plaguing ensembles of all levels. This article will address some of the underlying causes of the problem as well as reasons men and boys join choir in the first place. As I was searching through various academic and personal resources for this article, mostly I found reminders of good ideas with a few new ways of thinking and understanding the position in which potential male singers find themselves. I hope my writings are, likewise, a useful reminder and refresher as well as an opportunity to consider new perspectives.

In seeking to understand possible motivators for men to sing, I conducted a brief survey of fifty choir students from a middle school and two high schools in the Phoenix area. Obviously, this is not an appropriate sample group to prove any type of scientific hypothesis, but it does give insight into why singers are motivated to join a choir. Below are some of my findings of the motivating factors for middle school and high school males to sing in choir:

- Choir/singing is enjoyable
- Encouraged by teacher to join
- Other friends are in choir
- Positive view of own voice/ability
- Choir has a positive/open/family feeling
- Encouraged by family to join
- Opportunities to perform
- Exciting repertoire
- Feeling of accomplishment
- Food
- Choir looks good on a college resume

As a high school and middle school choral director, I have tried various ways of getting young men to at least try singing in choir. Many of the “food” answers above were probably a result of my

“In any school setting, forming relationships with students outside of choir is a key to recruitment.”

bribing middle schoolers to come to choir early in the morning by providing donuts. From my own experiences and through the answers on the questionnaire, other relevant aspects of motivation

came up. Three important statements surfaced: students are highly affected by their teacher, older role models highly affect students, and many students who unwillingly tried choir ended up liking it.

In any school setting, forming relationships with students outside of choir is a key to recruitment. As a teacher at a smaller charter school, I have both the luxury and occasional headache of teaching required music classes for all underclassmen students. This means that students who love singing

and participate in the extra choirs outside of school are mixed in with the students who would much rather do anything than sing in front of their peers. This is a great opportunity to affect the lives of students who otherwise would probably never have taken a performance class, and offers a great arena for recruitment and building personal relationships with those who have not sung before. This approach can carry over to any teacher who can be creative in making the most of their own duties. Homeroom, study hall, lunch monitor, and even test-proctor responsibilities can be changed from another boring school requirement to an opportunity to connect with new students and hopefully get them to start thinking about singing.

In addition to the questionnaire and personal experience, Dr. Mark Lucas's dissertation* provided great data and insight into the motivation for men to be in choir. To go about understanding this topic, he chose a group of middle school males in the same school district in Oklahoma, asking them questions on a variety of topics to understand the reasons they chose to take choir or not. As expected, peer pressure, teachers, voice change etc., all have an effect on a young man's choice to take choir. The most eye-opening part of the findings for me, however, were the reasons men do not take choir and Lucas's suggestions for improvement. According to Lucas's research, "I don't like to sing" and "I am not a good singer" were the two main reasons these young men gave for not enrolling in choir without giving themselves a chance to find out by trying it.

According to Lucas, some intentional work in the following areas will aid the culture of male singing and encourage more students to join choir, if not in school, then after graduation. Some ideas for developing a culture of singing include:

- Forming bonds with students not in choir to encourage participation
- Encouraging students to recruit other students as well
- Making singing more socially acceptable through:
 - School performances
 - Introduction of older singers and role models for young men
- Addressing vocal concerns (particularly the voice change) and encouraging men who may feel reluctant
- Providing opportunities for students to personally experience that singing is enjoyable
- Introducing the idea that students can sing their whole life, not just in school

Not finding singing enjoyable and the mindset of having a bad voice are causes of bigger problems however. There may be a lack of encouragement for boys to sing from the family. Boys may have a negative experience with a changing voice, singing may be looked down on by their peers and other influential people in their lives, and they may never have had a true opportunity to sing in an organized way. It is up to choir directors in all areas and levels to combat these obstacles.

The problem of male participation is something that affects us all, but through intentional work and encouragement in all areas of a boys' life we, as a community, can start to make a difference in the perception and appeal of choir to young men.

*Lucas, Mark. "Adolescent Males' Motivations to Enroll or not Enroll in Choir" PhD diss., University of Oklahoma, 2007. 

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Antiphon is the official publication of the Arizona Chapter of ACDA (AzACDA). It is published three times each 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.

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The Role of the Community College in Music Educator Preparation



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For any variety of reasons, a student wishing to pursue a degree in choral music education may not be ready for a four-year institution. These reasons may include low academic preparation, underprivileged and/or underserved high school music programs, and financial difficulties.

Additionally, there is a significant population of individuals who prefer a smaller environment that will afford them interactions and opportunities they might perceive not being available at larger programs. Students who fit this profile will often turn to the several community colleges in Arizona to provide them with the first steps of their academic journey.

As the community colleges have no audition requirements for enrolling to study music, students are able to complete music courses while working on improving their voice to increase the likelihood of admittance to their desired four-year institution. With the fine teachers available at community colleges, many of whom have terminal degrees in vocal performance, choices are plentiful for new students to select an instructor that best fits their needs.

Vocal instruction aside, the community colleges offer courses that align with the freshman and sophomore years of a typical music major. These courses include four semesters of music theory and aural perception, class piano, ensembles, voice studio, conducting, diction, and music history. Additionally, preparatory classes are available to students who may lack the necessary background required to excel. These include introductory classes in music theory and aural perception, general Western music history, American music history, jazz history, and the history of rock and roll.

Students of choral music at the community colleges are exposed to a wide breadth of repertoire, programs, and performances that prepare them for success at the university.

Many times they have not heard, much less prepared and sung, important literature

"No matter why a student chooses to begin their choral music studies at a community college, they can rest assured that a quality education will be at their fingertips."

or masterworks. With the guidance of many excellent choral directors leading the way at the community colleges, by the time a student transfers, they are much more knowledgeable and have begun to widen their worldview of choral music.

Classroom experiences are not the only opportunities available to music students at the community colleges. Most of the mid-sized to large programs produce musical theatre productions, opera scenes, jazz improvisation workshops, and recital programs. Master classes are held regularly featuring not only local instructors, but national figures in both the choral and vocal performance fields.

Once students are ready to transfer, many are able to enter a four-year institution as a third-year student. Music theory and aural perception, choral ensembles, voice lessons, studio voice, as well as Elements of Conducting, transfer and satisfy degree requirements at all Arizona university programs. Music History and Literature to 1750, Music History and Literature 1750 to Present, and all class piano courses, are accepted at all but one of the state institutions.

No matter why a student chooses to begin their choral music studies at a community college, they can rest assured that a quality education will be at their fingertips. With fine instructors, experienced musicians, and excellent facilities, a budding music professional will be prepared and confident to move to the next step in their journey. ■■■

Part I: Choosing Your Path Wisely— Timely Tips for New Music Educators



Richard Hintze

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(2000-2003)*

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This article is adapted from the book, "Choosing Your Path Wisely: Tales from a Music Educator's Unconventional Career" (self-published © 2011). Part II will be featured in Antiphon's Fall 2015 issue.

Introduction

In the course of 35 years, I have taught choral music at all levels including university, senior high school, junior high school, and K-5 elementary, and also have taught general music for five years. These experiences have taken place in nine different school districts, six different cities, and two different states. Additionally, I have served as music minister in twelve churches with two being in a full-time capacity. In most instances, my programs have been highly successful, but some of the decisions I made early in my career took me on unexpected turns. Looking back, I often wonder if I had known certain things as a young music educator, would I have been able to make some better choices in those early years.

Part I of this article contains tips for new teachers on researching your first job, taking charge of your finances, getting involved in professional organizations, and becoming a team player. Part II, to be published in a later issue, will give ideas on embracing technology, participating in collaborative events, emphasizing lifelong learning, and even looking for greener pastures.

Researching Your First Job

The search for a job after completing your degree in Music Education can seem like the end. In reality, it is just the beginning, and you must approach the job search process with renewed energy and forward-thinking; your first job has everything to do with how and where you will spend the next twenty to thirty years.

When applying for your first job, remember that the more options available to you, the more opportunities you have to make choices that align with the best interests of your career. Apply to as many openings as possible, and do not limit yourself! Commit significant time to this first step of your job search; locating and completing applications is a time-consuming task, and includes asking for letters of recommendation. As you are faced with choices, consider the type of position that will afford you success in the long-term. Envision where you would like to see your career in twenty years, and then identify the best situation for your journey to that position.

Try to land a mentor-friendly school or district, with a successful program, in a location you don't mind too much, and stay there for three to five years. After those years working on your skills as a music educator, learning everything you can from mentors and colleagues, and observing as many successful programs as possible, you could look for your second position. Other factors to consider as you interview, and ponder positions to take in the early years, include the support of the principal, the music program policies of the school district, and the support for arts in the community.

Researching your first music teaching position, or your second, could very well be the most important homework project of your career. Take it as a challenge, and an adventure, and think way outside the box. The music educator you will be in twenty or thirty years will look back and be very grateful to the young music educator who did all this research!

Taking Charge of Your Finances

Sometimes creative people believe that if they do what they love, the money will simply take care of itself. As they are working creatively, and serving others by teaching, they may forget to deal in the practical aspects of life, and the negative effects may not be felt for ten or twenty years down the road.

You are the one who must take charge of all areas of your finances. You are responsible for your spending, your earned income, your budgeting, etc. Twenty years from now, people could ask you, “Why aren’t you earning more money?” or “Why don’t you make enough money to cover all your bills and expenses?” If you take charge now, and learn the principles of personal finance, you will not have to face those nagging questions later in your life and career.

Getting Involved in Professional Organizations

One of the most important concepts for a young music educator to embrace is that of lifelong learning. The best way to take on the task of lifelong learning is to become involved in one or more professional organizations. There are a number of organizations for music teachers including:

- American Choral Directors Association
- American Orff-Schulwerk Association
- American School Band Directors Association
- American String Teachers Association
- Dalcroze Society of America
- Music Teachers National Association
- National Association for Music Education
- Organization of American Kodály Educators

“The search for a job after completing your degree in Music Education can seem like the end. In reality, it is just the beginning...”

Membership in these organizations allows you to find support from colleagues, stay updated in your field by reading your organization’s publications and attend conferences, and also facilitates networking opportunities. Additionally, professional organizations provide opportunities for your students such as participation in festivals and honor choirs. You are always encouraged to volunteer and to become involved in the leadership of your organization.

Becoming a Team Player

For some people, becoming a team player comes naturally. For others, it is something that requires considerable effort. Wherever you are on this spectrum, know that putting time and energy into becoming a team player will benefit those around you, your organization, your community, and, ultimately, you and your career.

What is a team player? A team player is someone who is willing to step outside of his or her own world and consider the needs of others. If you are a team player, you will reach beyond your own task list and look for ways to respond to others’ needs, and will sacrifice some time to take on tasks that are not in your job description. You will not keep a narrow focus on your own needs but will think and act globally in a way that will benefit others.

Will some of these tips help you as a young music educator? You will make your own choices, but sometimes it is helpful to hear both the positive and the negative, from someone who has been down the road before you. I wish someone had offered these suggestions to me 35 years ago! ≡



Conductor Perspectives



An Interview with J. Edmund Hughes AzACDA President (1993-1995 & 2007-2009) Chandler-Gilbert Community College (retired)

Written by Thomas Lerew



LEREW: Thank you for agreeing to talk all things choral music with me, Dr. Hughes. Please tell us a little bit about your background during your time in Arizona as well as some of your current projects in Gig Harbor, Washington.

HUGHES: Well, I grew up in Tucson. I attended high school there then attended college at University of Arizona. My first teaching job was at Tucson High School. I took over in February of 1971 after the teacher before me had a nervous breakdown. She had come in after her predecessor had had a nervous breakdown, so you can tell what kind of school it was, but I had some wonderful years there. I was also the Director of Music at St. Paul's United Methodist Church for about 10 years and that choir actually sang at the ACDA conference back in 1988. Before leaving Tucson, I had also done both my masters and doctorate at the University of Arizona. In 1990 I moved to Phoenix College where I taught for 13 years before technically retiring in 2003. I was then recruited to do the choirs at Chandler-Gilbert Community College. During my 20+ years in Phoenix, I was also the Director of Music at Velda Rose United Methodist Church. We finally moved to Gig Harbor in 2011. I am currently on a one-year contract at the University of Puget Sound where I direct their "y'all come" choir but those 30 kids do not sound "y'all come-ish" at all. I am still doing a number of clinics, honor choirs, festival adjudicating, and composing. I'm also singing in a choir for the first time since 1986!

LEREW: How many of your ensemble members at Chandler-Gilbert were non-music majors? What were some of the ways that you recruited non-majors to sing in your groups and what advice can you give public school choral directors seeking to increase interest in choral singing at their schools?

HUGHES: I think about half the choir any given year were music majors and I met many of the other students from visiting their high schools or junior high schools, and from various festivals or honor choirs. One of the most vital things to remember in program building is to have a great product – meaning the choir. This is the initial thing that draws people – majors and non-majors – to your school and your choral program. Regarding the actual "recruiting," I feel that the main thing is not actually recruiting. I like to think of it as building relationships with the directors and their students. In fact, I rarely spoke about coming to Chandler-Gilbert when I did my school visits. I just wanted the directors and students to become better and if they came to Chandler-Gilbert, then great! The other main factor, I believe, is to create, foster and maintain an outstanding product that tends to draw a "positive" section of the student population. Always remember, we're in the people business and we need to be genuinely interested in people for whom they are and not what you think they can do for you.

LEREW: What role did Chandler-Gilbert's twice annual choral festivals play in that recruiting process? Explain a bit about the history of this festival and what you sought to accomplish through these events.

HUGHES: HUGE! I actually copied the idea of a Fall Festival from Chuck Wachsman at Pima Community College when I began teaching at Phoenix College. It was not a competitive festival, only performance, written comments and on-stage clinic. It was designed to be a motivational festival to get the choirs better faster. Our first year, we had about 10 choirs from the Phoenix area register and 6 or 8 actually showed up. The second year we had about 15 choirs participate. From that point on, our festival was a full two days featuring 25-30 choirs. A few times at CGCC we actually had 2 ½ days. We had so many choirs that wanted to come and do it. It helps in initially just getting rid of the fear of singing so early in the year before your fall concert in many cases. It was just a hopefully a positive motivational experience for the choirs and directors to get to a level of excellence earlier in the year than it would be otherwise. I did the on-stage clinic the first day, and we would usually have an out of town adjudicator for the second day. I cared very much about the clinicians we brought in. There are a lot of great conductors who do not clinic well and I always wanted clinicians that would give students a positive experience. Our college choirs would perform for the students on both days. Our Spring Festival was graded (optional) and we were able to bring in some of the outstanding choral music directors in the country as our adjudicators. Two main factors at both colleges, for the Fall Festival 1) it was free, and for both festivals, we only brought in clinicians who we felt had a positive “track record” in dealing with students. We wanted every singer and director to not only learn and improve, but to have a positive experience in the process. Again, our college choirs would perform both days. The main focus on our festival was never about who was best, who won, but how can we learn, be supportive, and be inspiring to each other. Many of our festivals at CGCC brought over 1000 students to our campus.

LEREW: I know you do a lot of work as a choral ensemble clinician. What is your hierarchy of listening priorities when hearing a choir for the first time? What issues do you strive to correct first and what are some of your “go-to” rehearsal fixes?

HUGHES: There are many times when I am walking up to the stage to clinic the choir and I haven’t got a clue what I’m going to do. My first impression of a choir usually comes when I receive the music they will be performing. Depending on the quality and integrity of the music, the choir often falls into the same category. The second is when they walk onto the risers. If they enter the stage looking like a meandering zombie apocalypse choir they will usually not represent a paragon of excellence once they begin their performance. Once they sing, my two major, immediate areas are 1) what do they sound like, and 2) what do they look like? In further breaking down these two areas, are my Four Majors - Tone, Text, Rhythm, and Communication/Spirit and in each of these areas, I have my personal list of priorities. In adjudicating on the stage, I 1) connect, 2) compliment, and then 3) begin the adjudication process. I like to make the point that in music, it is not necessarily about right or wrong, but about possibilities (never “the one and only way”). Many times, I will point out a positive “face” in the choir or focus on a highlight of their performance – always positive. My two goals are to address issues that can be fixed on the spot, and ones that they can “take home” and improve upon. I try to incorporate the directors as well – I think the importance of a festival is not necessarily what I can do with a choir, but what I can help a director do with his/her choir when they see them in their next rehearsal.

“The main focus on our festival was never about who was best, who won, but how can we learn, be supportive, and be inspiring to each other.”

LEREW: I have been told that personal connection to the music and a positive social environment in your rehearsals is very important to you. Would you share about those beliefs and some of the ways you cultivate those ideals in your every day rehearsals?

HUGHES: First of all, thanks for the kind words. It is very important to focus on individuals and not just the entire group – which is easy to do in larger choirs, classes. In all of my classes, I would try to look at every student as they walk into the class. Students tell you something as soon as they enter the room. They do not even have to say anything or look at you. They may be tired, upset, engaging, talkative, sullen – you name it. I would try to personally address some of the down kids before the rehearsal would begin – either with a “Hi” or “What’s up?” just to make a personal connection. During a rehearsal, whether directing or speaking, it is very easy to scan your eyes over the entire choir/section/etc. By doing this, you may be looking at everyone, but not really “seeing” anyone. (It took me much too long in my career to figure this out.) The other mistake we often make is to look at our score while talking to the students – another one of my many faux pas. The remedy is to take more time and look at the students individually for a couple seconds, establish eye contact, connect with them (briefly) and move on. I found this to make an immediate improvement of my communicating with them. I can thank Rodney Eichenberger (my mentor during some doctoral studies I pursued at the University of Southern California, where I began my doctoral studies) for this statement. The quickest way to eliminate negative statements in a rehearsal is to “Focus on the

problem, not the manifestation of the problem.” Rehearsals can, by nature, be quite negative and often depressing– we are always trying correct/eliminate/improve/etc. and sometimes our passion, lack of patience, thoughtless comments can be detrimental to everyone in the room – including the director. In a rehearsal, when I would hear something to “correct”, instead of saying what was wrong/bad/etc., I would simply 1) analyze the problem, 2) tell the choir/section/individual how to fix it. For example, instead of “Soprano’s that ee vowel is too spread and sounds horrible!” say, “Sopranos, lets round that ee vowel a bit, by a slight oh (or oo) shape in the lips and tall/round inside the mouth.” Also, stop the choir for praise, instead of always stopping for something that needs to be fixed. It is good to mix positive statements before addressing the problem issues. During the heat of a rehearsal and getting ready for the concert, festival, tour, etc., we often put our musical priorities above the feelings of our students. Throughout the year, and especially during the more stressful moments, do not make yourself non-interruptible and ignore your students. Take time for questions, comments, and other relatively minor annoyances – it may be exactly what you, and they, need.

LEREW: You were exceptionally active in AzACDA throughout your career, serving two separate terms as president. Your work also provided you with numerous opportunities to travel professionally outside of Arizona. What are some of the unique qualities and trends that you have observed of the Arizona choral music landscape that set us apart from other states?

HUGHES: I think one of the many positives about the directors in Arizona is their desire and ability to share their skills with other directors. In some states, some of the so-called, “leaders” are not as open to sharing their knowledge of literature and information. They just want to keep to themselves, but I don’t think that’s the case in Arizona. There are such wonderful, positive, and open directors in Arizona and they are focused on their students and the advancement of choral music. Some directors in various places are just in it for personal gain, something to go on their resumes, and they are competitive or derogatory to the directors and choirs. I really appreciated and admired the overall camaraderie and community in Arizona and hope it continues to bring people together in a positive, welcoming, and trusting spirit.

LEREW: With all the various professional activities you had going on at once between your work as a conductor-educator, church musician, publishing composer, and AzACDA leader, what advice can you give to choral musicians striving for better balance between the professional and the personal sides of daily living?

HUGHES: One of my mantras for myself and my students is “take care of yourself first.” We hear that from our flight attendants as they discuss the oxygen masks on a plane. You put the mask on yourself first and then help your kids. Another expression

“There are such wonderful, positive, and open directors in Arizona and they are focused on their students and the advancement of choral music.”

for this is to always have some “me” time every day. We are in a profession where we are always giving to others first, and often, we leave ourselves short. My “me” time is in the morning when I wake up earlier than I probably need to, and I either go for a run or workout. Even on my trips, the first thing I’m going to pack is

my running gear because I’ll get up before the first festival rehearsal on Friday and go for a short jog. The same thing goes in our music. We always need to work for a balance of the intellectual and the emotional. I think our personal and professional lives are the same way. It’s easy to forget that our families are ours forever and we need to find the right balance for ourselves and for them.

LEREW: What have been the most rewarding accomplishments of your work as a conductor, church musician, and composer?

HUGHES: As I look back over my career, my answers have changed. At first, my accomplishment/goals were to just be accepted by my peers. One of my personal highlights was when a rather “high maintenance student” (long story) visited me a year after graduating from Tucson High. He told me that if it were not for me and for choir, he never would have stayed in school, and never graduated. This kid had driven me crazy for years but it was at that point, after only teaching 4 or 5 years that I felt my “calling” into teaching was validated. I still keep in touch with many of my former students and I get chills hearing about their professional and personal successes. Not being a “real” composer, I am always humbled when a director or student tells me they have performed one of my pieces. There are so many outstanding composers and compositions from which to choose, and for them to have chosen/sung one of mine makes me very proud. I have never written music to make money, but many times out of desperation, inspiration or just to “give back” to a profession that has given so much to me. Some of my royalties have been given to the hospital where my daughter was treated for cancer. I also wrote a piece with her in mind, to help raise money for a family who lost their daughter to cancer

“Be yourself – that person you are trying to imitate has already been taken.”

with huge medical bills. So, for me, it is always to give back to the profession that has given so much to me. I know that a high school director is always looking for music that is accessible and well written. I am very proud and humble when somebody does my music. It is written simply for people to enjoy.

LEREW: Finally, as we ask everyone, what advice do you have for young choral conductors just starting their careers?

HUGHES: First of all, understand that it's a true honor to be a teacher and if I had realized how much influence I would have in the lives of other people, I would have been more serious in my undergraduate studies. I think in the initial years of teaching, you'll realize that nothing really prepares you for teaching except teaching, not even student teaching. I think, unless you've directed youth or church choirs before you student teach, the singers you're working with aren't really "YOUR" singers. So, once the shock of the real world wears off, here are a few things to consider:

1. Whether in your first year of teaching, or not, never speak negatively of your predecessor.
2. Be yourself – that person you are trying to imitate has already been taken. Although flattery can be the ultimate form of respect, do what you feel is right for you.
3. Be patient – with yourself and your students. Allow yourself to grow along with your students.
4. Learn how to listen – isolate your listening to the various vocal sections, not just the overall sound of your group. Do this, not only with your own choir, but as you hear other choirs, too.
5. Realize that you will always be a "student of your profession" – officially or unofficially.
6. Have mentors in various areas. Very few people have all of the answers to everything. If your mentor tells you his/her way is the only way, get another mentor. There are many correct ways of doing things. Don't get in the mindset of "this is the only way."

LEREW: Dr. Hughes, thank you not only for visiting with me today, but also for sharing such a wealth of life experience and essential considerations for the teacher-conductor. 🎹



Graduate Choral Conducting Program at the University of Arizona



Arizona Choir & UA Symphonic Choir rehearsal, Musikverein, Vienna

Varna International Productions – Photo: Carl R. Englander

Join our success story!

- Daniel Black – 2013 finalist; Scott Glysson – 2013 semi-finalist
Richard Hintze – 2013 semi-finalist; Phil Moody – 2011 WINNER
Brad Miller – 2009 finalist; Jon Peterson – 2007 finalist
Lee Nelson – 2005 WINNER; Joni Jensen – 2005 semi-finalist
Eric Holtan – 2003 finalist; David Gardner – 2001 finalist
ACDA National Conducting Competition Graduate Division
- **The Arizona Choir**
Dvořák Hall, Prague & Musikverein, Vienna 2014
Concert tour to Mexico 2008; ACDA Convention concert appearance 2004, 2006
Liszt Academy Concert Tour with Budapest Chamber Orchestra 2003
- **The Symphonic Choir**
Dvořák Hall, Prague & Musikverein, Vienna 2014
ACDA Conference appearance 2010, 2014
AMEA Convention appearance 2006, 2011
- **Christopher Jackson – co-winner**
The Julius Herford Prize 2007

Graduate Choral Conducting Majors 2014 - 2015:

Jason Dungee
Anne Grimes
Benjamin Hansen
Brad Hayashi
Richard Hintze
Jooyeon Hwang
Jonathan Kim
Taeyoung Kim
Jae Ho Lee
Thomas Lerew
Douglas Leightenheimer
Luke Lusted
William Mattison
Jihoon Park
Joohyun Park
Terry Pitt-Brooke
Jessica Pierpont
Brent Rogers
Hyoungil Seo
Travis Sletta
James Stirling
Stanton Usher
Kathryn Vaitkevicius



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REVIEWS

Choral Reviews for Men's Choirs (Middle School and High School)



Written by Elliot Liles

AzACDA Repertoire & Standards Chair for Male Choirs

Yellow Bird

Music by Norman Luboff

Arranged by Dan Davison

Text by Marilyn & Alan Bergman

TB and Piano with Flute or Clarinet

Walton Music HL08501610 or WW1373

I fell in love with this piece immediately upon hearing it at a reading session. Being always on the lookout for music that is accessible yet fun, I instantly knew this piece would fit the bill. The syncopated piano, fun chromatic movement, and comical subject matter instantly instill the aura of the Caribbean in the singer and audience member alike. The text tells the story of a lovesick man who is jealous of the yellow bird's ability to merely fly away from his problems of love and loss. Although both the tenor and bass vocal parts are fairly limited, the ascending unison choruses briefly peak at the D above middle C, which gives basses a chance to work on switching to an appropriate head voice mixture through the passagio. The piece is also useful for working on rhythmic challenges such as syncopation and cutoffs.

Not being familiar with this piece, I was surprised to learn of its rich vocal history, including performances by groups such as the Mills Brothers and The Kingston Trio. *Yellow Bird* was originally written by Norman Luboff. Given its fun subject and vocal writing, this tune would be accessible to a wide variety of ages and male ensembles.

Honey – Little 'Lize Medley

Arranged by Floyd Connett

TTBB unaccompanied

Barbershop Harmony Society

<http://www.harmonymarketplace.com/6053>

Any men's ensemble would be lacking without at least some experiences in barbershop harmony—this is a great piece for filling that void. This piece is a “mash-up,” of two choruses from popular songs of the turn of the 20th century. With limited ranges for all four parts, and lots of step-wise motion, this piece is easy to pick up. If necessary, extract a small group (quartet or octet) to sing the first of the two songs, as the harmony is a bit more difficult. Even though some men have difficulty singing in the tighter barbershop harmony style, this piece really allows them to get comfortable with that style as well as singing in four parts.

One challenge may be in finding first tenors that can easily sing above middle C for an extended period of time. If you have younger singers, those with unchanged voices could easily do this. If not, this section could easily be augmented or completely made up of lower voices singing in falsetto as the highest part is truly in the lighter harmony voice of the barbershop style. The anthology containing this piece has many other accessible arrangements and is a wonderful resource for those venturing into barbershop for the first time.

It Was a Lover and His Lass

Music by Thomas Morley
Arranged by Russell Robinson
Text by William Shakespeare
TB with optional piano
Carl Fischer CM9284

This fun madrigal arrangement presents the famous text from Shakespeare's *As You Like It* in an accessible setting. Rather than writing an entirely separate harmonic vocal line, this setting splits the melody between the tenor and bass voices while keeping the vocal lines fairly stepwise and tuneful. The editor's dynamics are a useful starting point for making musical decision even though they are not originally from the composer. The work can be performed unaccompanied, however, the newly added accompaniment fills out the harmonies, creating a richer overall texture. Finally, this arrangement has a fairly high tessitura for both parts with the tenor singing around middle C4 for the majority of the piece and the bass part hovering between F3 and C4. With this in mind, the arrangement may be better for middle school or early high school, but may prove difficult for those new basses who have not fully mastered their mid to upper register.

It is thought that William Shakespeare and the composer, Thomas Morley, knew each other. This opens up a useful cross-curriculum connection between music and literature of the Renaissance era to satisfy Arizona standard requirements.

Choral Reviews for Community Choirs



Written by Terrie Ashbaugh

AzACDA Repertoire & Standards Chair for Community Choirs

"Exsultate Justi in Domino"

By Brant Adams
SATB and Piano
Santa Barbara Music Publishing, Inc. SBMP 172

This is an excellent piece for use as a concert opener or a contest selection. It has a constant rhythmic pulse and vitality that make it an incredibly exciting arrangement of a well-known Latin text. The thinly accompanied introduction is slow and majestic before progressing; an exuberant accompaniment ushers in the introduction to the rest of the piece. The rhythmic figure sounds almost Latin American or mixed meter but is just a fast 3/4 split with dotted quarter notes. The choir enters with a legato motif similar to that seen in the beginning over this rhythmic undertone of the accompaniment. The choral parts then grow to match the vitality of the accompaniment. There are a variety of choral writing techniques throughout, a beautiful lyrical section and a ferocious marcato 4/4 section with the text "in vociferatione" before returning to the opening theme. The vocal parts are fairly simple and in two parts for much of the piece. The challenge, however, lies with the complex rhythms and moods within the piece. My chorus commissioned an orchestration of the work, which makes it even more impressive. The orchestration can be obtained from the composer directly.

"Gentle Annie"

Stephen Foster, arranged by Dennis Eliot
SATB and Piano
Beckenhorst Press BP113

Dennis Eliot's arrangement of *Gentle Annie* is both beautiful and incredibly accessible for all levels of community choruses. The first verse begins and ends with unison soprano/alto voices. All verses have brief, captivating moments of

unaccompanied SATB passages. The second verse contains a beautiful rolling accompaniment that creates a unique harmonic structure that departs from that of the familiar folk song. Throughout the work, the simplistic vocal lines are embellished by an interesting accompaniment.

"Harriet Tubman"

By Walter Robinson, arranged by John Coates Jr.

SATB and piano.

Shawnee Press, Inc. A1621

Harriet Tubman is a great piece for incorporating African-American history into your program. The work has a contemporary rhythmic drive throughout. The vocal parts are also rhythmically challenging, however with two verses and a refrain, the repetition makes learning the piece easy. The refrain is heavily accented over the text "Come on up, uh uh huh", and "I've got a lifeline" – catchy phrases that will make this a popular piece for any group. The bridge is divisi SSATTB so consider whether your ensemble has enough singers to divide the voice parts. The work also requires a high soprano voice over the choir at the final refrain. Harriet Tubman is a great closer for any concert sure to bring your audience to its feet. 🎵



WHAT'S HAPPENING

in Arizona Choral Music

AzACDA Sponsors Spring D-backs Nights



AzACDA hosted its spring D-backs Night on April 10 where the 450-voice ensemble performed the National Anthem prior to the Diamondbacks' game against the Los Angeles Dodgers. The choir was composed of children's choirs, junior high school choirs, high school choirs, and adults and was conducted by Dr. Juan Hernandez of Grand Canyon University.



Phoenix Chorale Releases Successful New Album



photo by Tim Trumble

Congratulations on the recent release of a recording of Rachmaninoff's *All-Night Vigil* by the Phoenix Chorale and Kansas City Chorale. It hit #1 in its first week on Billboard's Traditional Classical chart (#3 on their Classical chart), #1 on Amazon in multiple classical categories, #2 on iTunes Classical, was an iTunes Editor's Choice, received a "First Play" on iTunes (almost unheard of for classical albums), was live streamed worldwide by Minnesota Public Radio's Choral Stream, and more. The Phoenix Chorale's recordings have received a total of eight GRAMMY® nominations and two GRAMMY® wins. Visit phoenixchorale.org for more information.

Corona Del Sol to Present "Battle of the Bands"



Corona Del Sol Choir Program features Pops 2015 "Battle of the Bands" on May 7, 8, and 9. Please visit www.cdschoir.com for ticket details or contact Greg Hebert at ghebert@tempeunion.org.

Phoenix Boys Choir Presents "Crowning Glory"



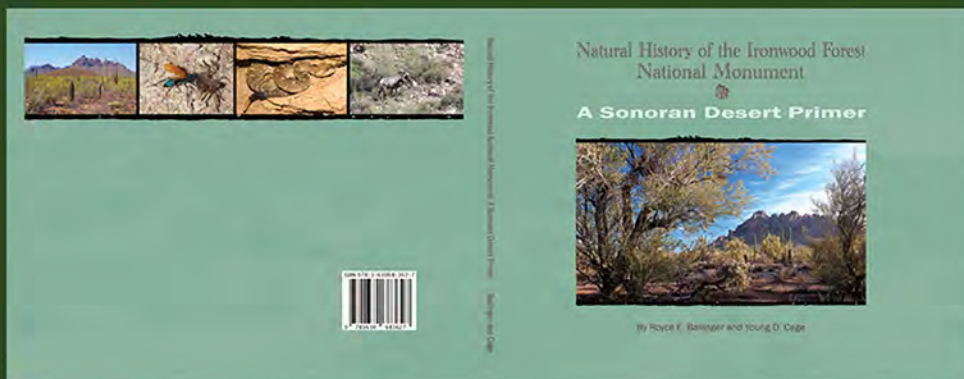
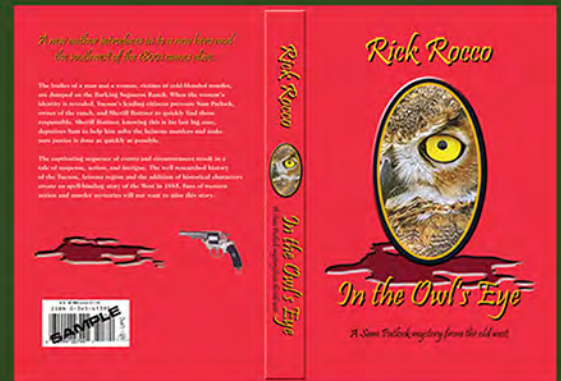
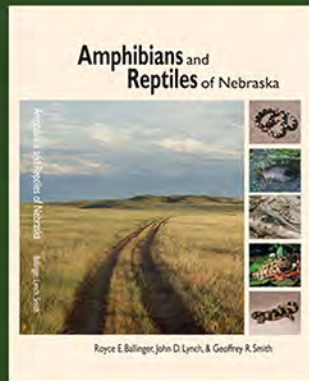
The Phoenix Boys Choir presented Classical Concerts on February 21 and 22 on the theme "Crowning Glory." The performances featured Haydn's *Te Deum*, Handel's *Zadok the Priest*, and Mozart's *Coronation Mass*. Additional information about this performance and the PBC can be found at boyschoir.org.

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