

The background of the entire page is a dark blue gradient. Overlaid on this are numerous white musical notes and symbols, including treble clefs, eighth notes, quarter notes, and beamed notes. These elements are arranged in a way that suggests a musical staff, with some notes appearing to be part of a larger melody that flows across the page. The notes are scattered throughout, with a higher concentration in the upper right and lower right areas.

# ANTIPHON

The magazine of the Arizona Chapter  
American Choral Directors Association  
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# President's Welcome



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

The holiday season often reminds us of the fact that the art of choral music is steeped in tradition. There is nothing more iconic to our holiday traditions than a group of singers spreading cheer. There is also nothing more profound than singing a piece that may touch the heart of someone who is hurting or is remembering a loved one. Choral music inspires, enriches, and heals. We should all be so proud and aware that we can connect with others, especially after this time of year.

As we have now concluded with seasonal concerts, religious services, liturgies, and rituals, we hope you have had a short break before moving into the spring and summer activities.

Here are some upcoming events you should put in your calendar and attend:

AMEA 75th State Conference Mesa Convention Center	January 30-February 1
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Please visit your colleagues at the AzACDA reception following the Friday night University Concert.

ACDA Western Division Conference Santa Barbara, CA	February 20-22
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Featuring:	
<i>University of Arizona Symphonic Choir</i>	<i>Elizabeth Schauer</i>
<i>Phoenix Girls Chorus Cantabile</i>	<i>Danya Tiller</i>
<i>Tucson Arizona Boys Chorus</i>	<i>Julian Ackerley</i>

AzACDA High School Choir Festival Camelback Bible Church, Phoenix	April 29
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AzACDA Jr. High School Choir Festival Camelback Bible Church, Phoenix	May 2
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AzACDA Summer Conference Camelback Bible Church, Phoenix	July 10-12
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May we continue to inspire, enrich, and heal ourselves, our choristers, and audiences through the gift of choral music. ■■■

Respectfully,  
Greg Hebert  
AzACDA President



## AZACDA

# TEACHER Self-Preservation: tips for maintaining your best voice



*Robin Samlan, Ph.D., CCC-SLP  
The University of Arizona  
Assistant Professor  
Speech, Language, and Hearing Sciences*



*Jeremy N. Manternach, Ph.D.  
The University of Arizona  
Assistant Professor  
Choral/Vocal Music Education*

We have all heard the traditional “vocal hygiene” recommendations: hydrate (drink water, avoid caffeine and alcohol), don’t yell or scream, get plenty of rest, don’t sing when you have a cold, etc. Some of those suggestions might help you, others might not, and some might be beyond your control. We would like to offer other ideas for maintaining healthy voice; suggestions that go beyond traditional vocal hygiene recommendations.

Some of these strategies refer to speaking voice as well as singing voice since you are, after all, professional speakers in addition to being singers. Teachers are well-known to have voice problems more frequently than people in other occupations (Roy et al., 2001; Hunter & Titze, 2010). In one study, more than 20% of 242 teachers reported having missed work because of their voice (Smith et al., 1997). In this article, we will describe “semi-occluded vocal tract” techniques, and encourage you to think about vocal exercise instead of rest (sometimes), minimizing the voice patterns that cause the most tissue trauma, recognizing the effects of common medications on voice, and managing reflux.

## 1. Semi-occluded vocal tracts

A semi-occlusion refers to narrowing the vocal tract at any point. Semi-occluded techniques build up air pressure in the vocal tract in a way that helps the vocal folds vibrate more

easily. They also help the voice to sound resonant (i.e., more “ring”) and louder, while putting the brakes on vocal fold collision (Titze & Story, 1997; Story, Laukkanen, & Titze, 2000; Titze, 2006). The result? Your voice will carry better and you should experience less vocal fatigue.

Many of the sounds we use for singing and speaking voice warm-ups take advantage of semi-occlusions: we can use lip and tongue trills, humming on “m,” “n,” or “ng.” We can sustain “oo,” the bilabial fricative /β/ (humming through a very narrow opening between the lips), and another voiced fricatives such as “v,” “z,” or “zh.” When sustaining these sounds, focus on feeling vibration in the mouth (lips or behind the upper teeth) and a feeling of ease or comfort in the throat. You should then work towards the same feeling when you repeat syllables (e.g., “nee nee nee nee nee”), words (e.g., “mean, moon, mine, known”), and phrases (e.g., “yummy melons and marmalade”). Planning a little time in the morning or before a class or rehearsal to warm up your speaking voice in this way should help prevent voice fatigue.



Straw phonation

Bilabial Fricative

Another type of warm-up that takes advantages of airway mechanics involves using straws. Simply place the straw in your mouth and perform easy sigh glides or basic vocal exercises throughout the entire range. Make sure not to let any air escape at the mouth or through your nose. It should feel easy in your throat; if the straw causes fatigue, try a different type of straw. Small diameter straws (cocktail straws) enhance the interaction more than large diameter straws, and

you should experiment with straws of different diameters and lengths to find a starting place that allows you to experience easy voicing. Straws might have the added benefit of helping smooth out the passagio. For a short demonstration, see the YouTube video by voice scientist, Ingo Titze (<http://www.youtube.com/watch?v=asDg7T-WT-0>), or the video by speech-language pathologist, Tom Burke (<http://www.youtube.com/watch?v=FStqHThEY9M>).

Is there a role for cool down? This is not clear in general exercise science, and even less understood in voice production, yet some speech-language pathologists encourage a cool down after singing to promote healing (see topic 2) and reduce any residual tension in the tongue base and jaw. Sapienza and Hoffman Ruddy (2013) recommend engaged gentle humming in a downward glide through a comfortable range, followed by descending scales with /blah blah blah blah/, allowing the jaw to release and the tongue to extend over the lower lip (Sapienza & Hoffman Ruddy, 2013, p. 314-316).

## 2. Voice rest versus exercise

Many of us have been taught to rest our voices when we have a respiratory illness, have had heavy voice use, or are fatigued. Voice rest might mean complete rest or conservation (i.e., decreasing the overall amount of talking, and using a quiet voice when one must talk). Though conservation is not disputed for severe injuries, there is a growing interest in determining whether gentle resonant exercise might be more beneficial to healing than vocal rest. Researchers have found that teachers with disordered voices improved more when they performed vocal function exercises than when they only practiced vocal

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*“Researchers have found that teachers with disordered voices improved more when they performed vocal function exercises than when they only practiced vocal hygiene recommendations (e.g., rest)...”*

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hygiene recommendations (e.g., rest; eat a healthy diet; avoid coughing/throat clearing, loud voice, low pitch and monotone talking, breath holding and hard glottal onsets, smoking, alcohol, caffeine) (Roy et al., 2001), and improved more when using amplification than following vocal hygiene recommendations (Roy et al., 2002). In another study, practicing good vocal hygiene was sufficient to prevent voice problems during student teaching for people with very few voice concerns, but “resonant voice”

exercises (e.g., humming while perceiving vibration in lips and ease in throat) were necessary to prevent increased handicap in those student teachers who had some difficulties at the outset (Nanjundeswaran et al., 2012). While methodology has been challenging and results mixed, preliminary reports show that resonant voice exercises may decrease vocal fold inflammation after heavy voice use or injury (Branski et al., 2007; Verdolini Abbott et al., 2012). If future studies provide additional evidence that this is the case, there will likely be caveats regarding amount and type of exercise required for benefit and not harm.

What do those studies mean for you? When you are in the position of having to practice, teach, or direct and your voice is not quite its best, it is important to warm up and cool down gently and thoroughly. Allow others to demonstrate when you can, and use semi-occlusions in demonstrations you must give (when possible). If you have amplification available, this would be a time to use it for talking (see topic 3). If you are having difficulty, meet with a speech-language pathologist specializing in voice, and ask about exercise versus rest for your particular situation.

## 3. Minimizing patterns that cause most tissue trauma

Recall that vocal pitch (fundamental frequency or F0) corresponds to the number of times vocal folds vibrate per second, so that using a higher pitch means the vocal folds are colliding more times per second. Louder voice (higher dB SPL) typically means higher-force collisions and vibrational stress (Titze and Verdolini Abbott, 2012). Both of these factors can lead to vocal fatigue and vocal fold damage. Teachers, in general, have been shown to have more vocalization time in a day than non-teachers and female teachers, in particular, use a louder voice when teaching and tend to increase their pitch over the course of a day (Titze, Hunter, & Švec, 2007; Hunter & Titze, 2010).

These findings serve as a reminder to be aware of pitch and loudness during the speaking portion of teaching, directing, and interacting with others. One situation where it is hard to monitor your own loudness is when you are speaking over background noise. In your professional life, this might translate to not speaking or singing when the choir is speaking or singing. You will likely be louder than you think, and you can't listen critically to them when you are talking. Moreover, by speaking when students are also speaking, you give them permission to ignore you!



4. Effects of common medications on voice

We take over-the-counter and prescription medications for many different conditions. Medications and herbal supplements can have a variety of side effects, some of which can affect voice by causing dryness, irritation, decreased platelet function (which can increase susceptibility to a vocal fold hemorrhage), candida (yeast) overgrowth, cough, tremor, or gastroesophageal reflux. You can check your medications against a list on the National Center for Voice and Speech’s website ([www.ncvs.org](http://www.ncvs.org)). We have included a table below, which is adapted from Titze and Verdolini Abbott (2012, chapter 3). It is important to note that the possible effects listed do not apply to every drug in that class, and do not occur for all people using the drug. If you are using one of these medications and having difficulty with your voice, talk to your doctor about whether the medication might be contributing to your voice problem and whether there is a reasonable alternative for you to try.

Herb/drug group	Possible effect on voice
Antibiotics	Candida (thrush)
Antivirals	Edema (swelling), sore throat, dryness
Antihistamines	Dryness
Steroid nasal sprays	Throat irritation, dryness
Diuretics (drugs and herbs)	Dryness
Non-steroidal anti-inflammatory drugs (including ibuprofen & naproxen)	Decreased platelet function
Asthma inhalers	Candida (thrush)
Appetite suppressants	Dryness
Antidepressants	Dryness
ACE inhibitors	Cough

5. Managing reflux

In a recent study of 76 healthy singing teachers at a NATS convention, laryngoscopic signs of reflux were identified in 72% of the participants (Sataloff et al., 2012). Reflux occurs when stomach material moves into the esophagus and even other structures like the larynx. The refluxed material is often acidic and can damage the esophagus and the larynx. Long reflux episodes where the material sits in the esophagus can cause heartburn, stomach pain, frequent belching and regurgitation. The tissue of the larynx is more fragile than the esophagus and can be damaged by short, fast episodes of reflux. Reflux affecting the larynx is sometimes called laryngopharyngeal reflux (LPR) or extraesophageal reflux (EER), and symptoms can include hoarseness, a feeling of fullness or a lump in the throat, the need to clear your throat or cough all the time, and worse voice in the morning or after a meal.

Treatment for reflux can include lifestyle changes such as postural modifications, diet modifications, and general health considerations. Staying upright is thought to help refluxed material clear faster, so recommendations might include elevating



the head of your bed approximately six inches (a gradual incline from your waist to your head), waiting 2-3 hours after eating to lie down, and bending from your knees rather than your waist after a meal. Dietary modifications generally include eating smaller meals more frequently through the day, and avoiding fatty or greasy foods, chocolate, coffee, caffeine, carbonated beverages, alcohol, acidic foods, spicy foods, tobacco, and sedatives.

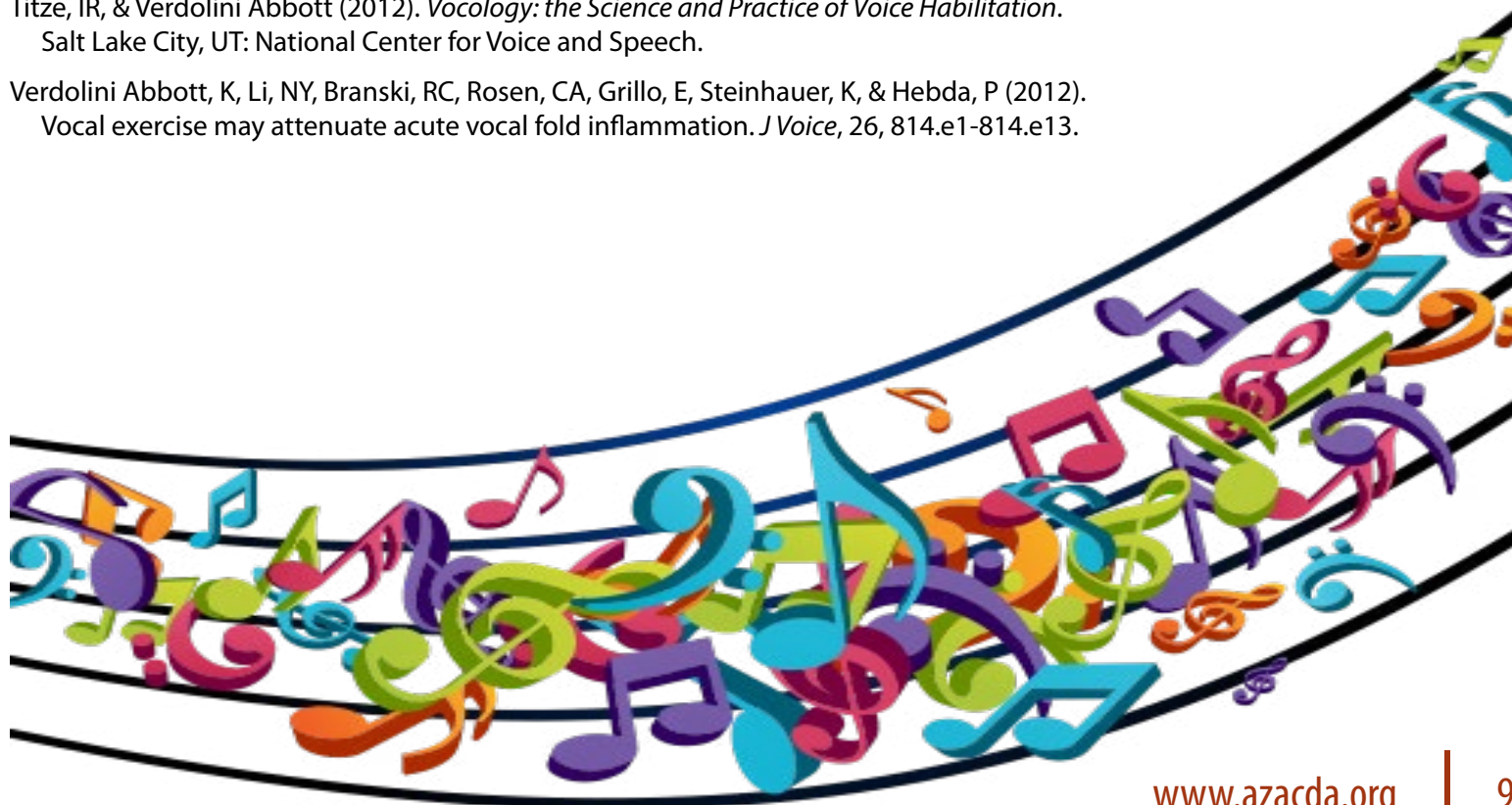
If you are having trouble with symptoms of reflux, talk to your doctor about whether the reflux symptoms might be affecting your voice. He or she might recommend prescription or non-prescription medications to help manage your symptoms and control reflux.



When vocal fatigue or voice change is problem, consider the strategies presented here: semi-occluded vocal tract techniques, daily warm-up, minimizing loud and higher pitch talking, revisit your medication list with your doctor, and talk to your doctor about reflux symptoms. As always, visit an otolaryngologist and speech-language pathologist experienced in voice problems for specific diagnosis and recommendations. ≡

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# The Teacher Next to Me

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How peer mentoring experiences  
can enrich choral ensembles

*André-Louis Heywood  
Artistic Director, The St. John's Boys' Choir  
Boychoir R&S Chair, North Central ACDA  
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Reprinted with permission*





**A**s young teachers, we greatly benefited from the input and mentorship of our more experienced colleagues. They shared anecdotes with us, provided pedagogical tips, helped us evolve into our own unique style, and acted as strong sources of support throughout the process. It should come as no surprise to us that this relationship is echoed in our classrooms and rehearsal halls each day among our students.

Peer mentoring experiences can have as profound an impact on our students' success as any other contributing factor. Research has shown that peer-to-peer mentoring experiences aid teachers in their classroom instruction, enhance the social dynamics of the learning process, and ultimately contribute to increased levels of achievement.

## Musical Growth

Peer mentors provide additional opportunities for learning in a classroom/rehearsal setting. When our singers engage with their peers in this way, they are afforded more repetitions of the concepts being taught as well as a different perspective, which may aid in singers' understanding and retention of the concepts.

When firmly established in an ensemble, peer mentoring experiences also aid in continuity of sound over the course of several years. Research on the topic of "choral memory" suggests that older singers play an important role in establishing the choral sound of the choir and an instilling it in the younger singers. When older singers move on, the younger singers maintain the choral tradition by emulating their former peers, negating possible difficulties caused by a significant turnover in membership.

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*"Conductors are often adamant on a quiet rehearsal room to ensure that learning can take place for all, but sometimes those minor exchanges between students are incredibly beneficial."*

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As a young choirboy, I remember benefiting greatly from sitting next to my more experienced counterparts. I learned from them what the conductor could not teach me standing so many feet away, trying to cater dozens of singers simultaneously. For this reason I value the moments my older singers have with my younger singers and try to create these opportunities as much as possible. Sometimes they occur as formalized sectionals that experienced choristers run, and sometimes just as casual moments during the rehearsal. Conductors are often adamant on a quiet rehearsal room to ensure that learning can take place for all, but sometimes those minor exchanges between students are incredibly beneficial.

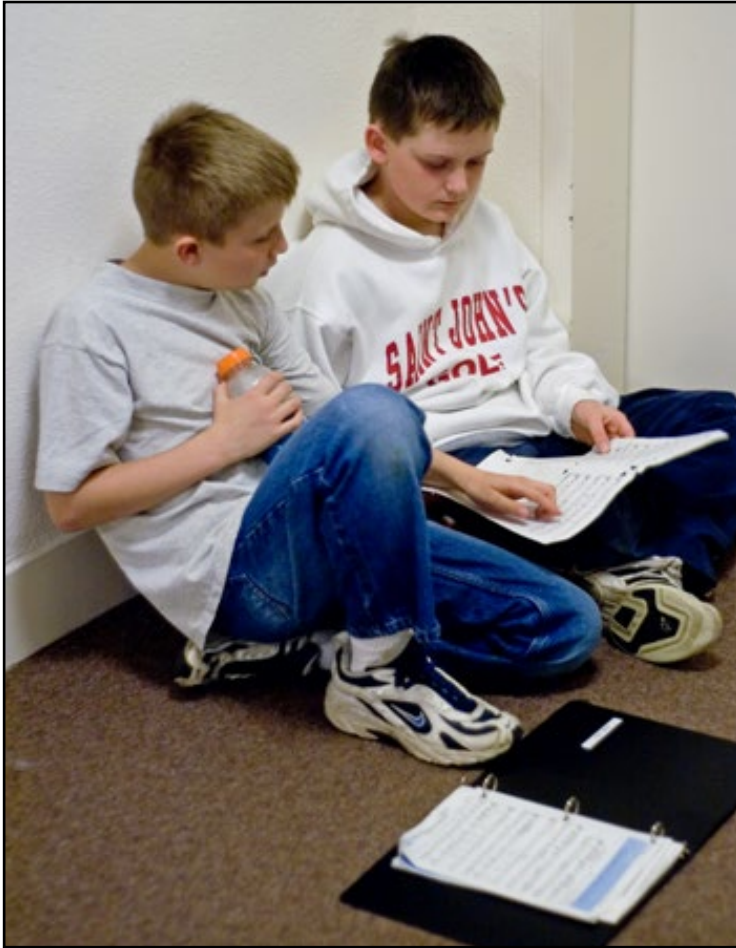
## Social Dynamic

Students learn best when they enjoy learning and having a strong social network in choir contributes to a singer's individual enjoyment of the music-making process. Older peer mentors are instrumental in establishing a positive social atmosphere for the entire group. They can also act as support for the younger singers by providing encouragement during times of disillusionment.



A seventh grade boy with a high treble voice feels more comfortable when he has the support of an eighth grader who can say “I’m there too” or “I’ve been there myself.” It feels more normal, more natural, less isolated. During the awkward voice change years, the opportunity to see older boys still singing is a key factor that keeps boys singing well into their teen years and beyond. “You’ll get through this. We all did.”

## The Singer’s Identity



Younger members of The St. John's Boys' Choir benefit from working together with more experienced members.

I was enthralled by a recent issue of *Human Nature* that dealt specifically with the years of “middle childhood” (ages 5-10). One of the ideas that struck me was that this was the time when individuals form their lifetime character – they burst into community life and take on duties that establish their purpose and identity. How wonderful it would be for as many children as possible to include singing as part of their social identity.

Peer mentors help to cement the idea of singing as an integral part of life. Beynon & Heywood (2011) discuss the transition singers make from extrinsic motivation (e.g. commendation, fun activities, social interaction) to intrinsic motivation (e.g. aesthetic appreciation, spiritual connection, self-actualization). When younger singers engage with their older peers who have ‘graduated’ to pursuing music for intrinsically motivated reasons, they tend to graduate more quickly themselves, gaining deeper understanding of the artistic and spiritual benefits of choral music. While I have typically envisioned this level of mentorship occurring during the early adolescent years, the research on middle childhood suggests that our programs may benefit from beginning this process much earlier.

## Encouraging Leadership

While the idea of mentorship may come easily to us as educators, our students sometimes need to be prodded. So how do you encourage your older singers to become mentors?

Each summer, eighth grade boys from The St. John's Boys' Choir participate in a leadership camp. Over the course of a few days, the boys bond with each other as a leadership team and discuss what it means to be a leader, a mentor, and a role model. Throughout the course of the year, they take their lessons learned from the camp and translate them into meaningful experiences with their younger peers. They lead warm-ups and sectionals, help younger singers with theory homework, lead recreational activities during break times, and provide support in a variety of ways. They stay up to comfort homesick kids when on tour and subtly nudge them in the right direction when mistakes are made during rehearsals. They represent the goal to which the others aspire. They represent the strong history of choirboys that continue to inspire the next generation.



College workers also serve as mentors to members of The St. John's Boys' Choir teaching life-long skills.

It is now firmly established in the choir that the eighth graders are the go-to guys – young men to be emulated, to go to for guidance, and to learn from their musicality. Most importantly, the younger singers go through their years in the choir with the expectation that one day it will be their turn to do the mentoring. ☰

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# Discovering Gems in Tucson



*Sammy J. Brauer, D.M.A.  
Repertoire & Standards Chair,  
Women Choirs*





**W**ith its western desert landscape and lovely sunsets, there is little wonder that Tucson is a favorite destination place for vacation and a place of pride for Tucsonans. Tucson is home to the University of Arizona, Tucson Symphony Orchestra, historic San Xavier del Bac Mission, Pima Air and Space Museum, Mount Lemmon, and hosts the annual Gem and Mineral Show.

Not surprisingly, Tucson is home to another kind of gem, the Southern Arizona Women's Chorus, fondly known as SAWC. Since incorporating in 1985 (then the Foothills Women's Chorus), this choral organization has been part of Tucson's landscape and has blossomed under the leadership of current director, Terrie Ashbaugh.

Terrie has served as executive and artistic director for more than fourteen years. She is a dynamic leader who brings impressive qualities to the organization that she has developed as a clinician, adjudicator, voice instructor, accompanist and composer/arranger. She has conducted and worked alongside greats such as Dr. Rene Clausen, Dr. Kirby Shaw, Rollo Dilworth, Dr. Julian Ackerley, and more.

Under Terrie's leadership, the Southern Arizona Women's Chorus has moved toward more extended community involvement and expansion. I had the pleasure of interviewing Terrie Ashbaugh this summer. Please enjoy the discussion about the SAWC organization, and the successes (and challenges) in her life.

**Brauer:**

Terrie, included on the choir's website, the group's mission states, "... to benefit and educate the diverse Southern Arizona community and beyond." What cultures and ethnicities would be prominent in this region?

**Ashbaugh:**

*Tucson has quite a diverse population – Hispanic, Native American, Celtic, Greek, Russian and Iraqi refugees. We try to adapt our concerts to include variable cultures through theme-related repertoire and collaborations with other arts organizations. Themes we have done include:*

*"Buckskin and Spanish Lace": American, Mexican, Spanish and South American folk songs.*

*"Winter Celebrations": where we sang songs from a lot of different countries and introduced each song by a narrated description of how the winter holiday is celebrated. The narrator wore a national costume for the country represented. This is also how we "educate" the audience. We had a belly dancer for this one!*

*This year, a "Celtic Celebration": We will collaborate with the Seven Pipers bagpipe group as well as Celtic dancers who have recently won national competitions. These will be children dancing.*

*Collaborations bring in diverse audiences through their own followers such as: Jovert – a Steel Drum Band (we had 28 steel drums and 90 singers at this event!), HarpFusion – a 10-harp ensemble from the University of Arizona, Tucson Concert Band – 65 piece symphonic winds.*

**Brauer:**

What are some examples of how this organization and its music have "benefited and educated" this diverse community?

**Ashbaugh:**

*Through our themes we educate our audiences about different cultures (see above) as well as music or even poetry. One season our repertoire was all about famous poems or lyrics written by famous poets. We had 2 local poets come and read their own poetry between songs. This was also performed during Poet's Month thus made the audience aware of their gifts. We've also*

*brought in Kirby Shaw and Rollo Dilworth, both of whom did workshops for high school and church choirs as well as directed the choir. We taught the audience about jazz and the language behind spirituals and gospel music respectively.*

**Brauer:**

What did you find when you first began as artistic director?

**Ashbaugh:**

*When I first started with them, it was in 1985. There were about 30 women and they were only interested in performing Broadway and showtunes and singing for the retirement center. I was working on my master's degree at the time and I didn't push them all that much at the time. I picked music, they were on board and we moved on. However, an opportunity came along for our group to go to New York and perform at Carnegie Hall. The group said "yes," which surprised me. I let them know that they had to learn serious work; they had to learn a mass, sing with an orchestra and wear black attire (not costumes). We started fundraising, advertising, and ended up taking 70 women to Carnegie Hall.*

*When we came back from this trip, I realized we needed to change our name, I developed a community board; all with the goal of growing the program.*

*We reorganized the way the chorus was run and have maintained about 70 to 85 singers.*

**Brauer:**

What does the business side of the organization look like?

**Ashbaugh:**

*All chorus members have a buy-in to the success of the organization. We operate with a Board, Executive Committee, Fundraising Committee and volunteers who oversee the library, social activities, uniforms (attire) and seminars.*

**Brauer:**

According to your website, there are multiple sponsors for the women's chorus. How have you attracted this type of support?

**Ashbaugh:**

*It's been a struggle; I am still looking for people who are*



**Brauer:**

Tell me about your experiences in Seattle that you bring to Tucson?

**Ashbaugh:**

After attending Seattle Pacific College/University (BA), I worked as an accompanist with Steve Stevens, founder-artistic director Columbia Choirs of Metropolitan Seattle, for six years. I stepped in to train a preparatory level choir (replacing the current director on leave). I took a Kodály workshop, because that is how we taught the students to sing, and it threw me to the walls. However, that sort of got me into teaching and training. I worked as teacher and conductor for his lower level choirs and accompanied for his upper level choirs.

*“Through our themes we educate our audiences about different cultures as well as music or even poetry.”*

influential in bringing sponsorships, funding and recognition to the organization. Usually, sponsors will support an individual festival. That makes it difficult when you need a steady income to base your operation’s activities on. However, we have been fortunate to have sponsors such as the National Endowment for the Arts, Arizona Commission on the Arts, and Tucson Pima Arts Council.

**Brauer:**

SAWC has at least six CDs advertised for sale on your web site. Do you have plans to make another?

**Ashbaugh:**

Yes, we are actually in the process of recording a second CD with Jovert. This one will be classical music with steel drums and voices singing ah’s or ooh’s in the background. Our goal is to use this for quiet meditative music to market to spas, yoga classes, etc. Pieces like Claire De Lune, Moonlight Sonata, etc.

**Brauer:**

Do you recruit your members? What is your turn-over?

**Ashbaugh:**

Actually, I have not done any active recruiting, other than placing an article in the paper advertising auditions for the upcoming season. In addition, we invite singers to join us during the first few weeks in the fall and again in the spring. Within the first two weeks, they need to decide if they would like to become a member and let us know. That alleviates the unwanted situation of singers joining us late and expecting to learn works close to a concert.

**Brauer:**

What type of fund-raising, if any, do you do?

**Ashbaugh:**

Not so much... we have a wine-tasting event that includes cooking, serving hors d’oeuvres, and a silent auction for \$35 per ticket.

He has served as a mentor for me in terms of the multiple levels of choirs and community focus. His organization concentrates on children but has grown into choirs of various age levels and musicality.

About the same time, I began directing our church choir. I decided that I liked conducting; the choristers liked my conducting style, and so I served in this capacity at my church.

**Brauer:**

What brought you to Tucson?

**Ashbaugh:**

My husband and I were self-employed. My father lived (retired) here so we decided to pack up and moved to Tucson. We’ve been here now for sixteen years.

**Brauer:**

Tell me about the Arizona Choral Arts Association:

**Ashbaugh:**

The idea started with the Summer Chorus. I wanted to form an organization to house both. It is a 501C3 over the Women’s Chorus that covers the Summer Chorus. We are starting a website consortium where I hope all the Arizona community choruses would participate. We could have a mutual calendar, links to their own web sites for ticket information and other, we would have a contract to reflect that that all group concerts would be advertised in each other’s programs. We could have a mutual calendar, links to their own web sites for ticket information, and could have a contract to reflect that all group concerts would be advertised in each other’s programs. We could have an annual competition for soloists, have a festival by region, and do a benefit choir. We hope to have more information and hope that by May, 2014, we will have ACAA up and running.

There is a great need for this type of organization. There are over 30 community choirs in the Tucson area alone.

# WELCOME

*to our new Choral Arts umbrella organization  
-- host of the Southern Arizona Women's Chorus  
and the Summer Chorus of Tucson.*

Web site with public calendar for all  
greater Tucson choirs, shared library  
and advertisements

**coming soon!**

Call (520) 404-3148 for  
more information.



ARIZONA CHORAL  
ARTS ASSOCIATION

**Brauer:**

Describe the "Women in Song" Choral Festival. Is this a one-time festival or an ongoing event?

**Ashbaugh:**

*I had a brainstorm to have a festival for adult women's chorus. There is everything else out there, but no festival for this type of women's choir. I wanted to have a roundtable of interests, things for directors, workshops, a benefit concert, and final concert featuring a guest conductor. Our first was actually in Seattle. We had Morna Edmondson with Elektra as guest conductor (2010). Our second was in Tucson... very successful. Steve [Stevens] and I are getting together to create a manual for these types of festivals for community choruses. We are looking to find a host and perhaps our next festival will be in San Francisco.*

**Brauer:**

Terrie, I understand that you have faced your own personal struggles with your health. Would you mind sharing your story?

**Ashbaugh:**

*We discovered Melanoma on the growth plate of my thumbnail and had to have my thumb amputated. I have a real gift and passion for playing the piano. I was an accompanist for most of my younger years and even am contracted here in Tucson. Challenge – how to play with 4 fingers on the left hand. I have faith that God has given me a gift and a passion and will take me to new places either with this gift or bring me new passions to explore.*

Terrie Ashbaugh received her BA from Seattle Pacific University in Piano Performance. She received a Master in Music (choral conducting) from University of Arizona. She continues to serve as artistic director for the Southern Arizona Women's Chorus. She is the new founder of the Arizona Choral Arts Association. She recently joined the board of AzACDA as Repertoire and Standards Chair of Community Choirs.

You can watch her spring concert, "Medley Madness," medleys by George Gershwin, Cole Porter, Johnny Mercer, Big Band, Swing and more, April 13 and April 15.

For more information, see SAWC web site at: <http://www.southernarizonawomenschorus.org/>.

Interviewed by Sammy Brauer, R & S Chair, AzACDA, at the annual Four Seasons Choral Workshop, Scottsdale, Arizona, July, 2013.



## Choral Reviews for Children's & Community Youth Choirs



*Danya Tiller, M.M.*

*AzACDA Repertoire & Standards Chair – Children's & Community Youth Choir  
Artistic Director, Phoenix Girls Chorus, Phoenix*

### ***O Magnum Mysterium***

Ivo Antognini

Two-part treble, cello, piano or organ

Alliance Music Publications AMP0896

This lovely setting of traditional sacred Latin text is very appropriate in programming for fall or holiday concerts. This is not a simple piece, but is very beautiful and challenging for older or more experienced treble singers. First, it is a very effective means for teaching the basics of Latin diction to budding choral singers, in that it does have a longer text for practice of Latin diction application, rather than just a few words to mimic over and over. Second, it is a true two-part piece, with interesting harmony and dissonance, and singable but not predictable lines for both the soprano and alto parts. The best use of this piece, however, is for teaching line and phrasing; at times the parts phrase together and sometimes rise and fall independently. It is a great way for students to begin learning true part independence as well as the visual and aural clues that turn notes and words into artistic performance. It can be performed without the cello, and though there is not an instrumental introduction, one can easily be added with musical material within the piece to allow for a more secure performance of the opening.

### ***Hark, I Hear the Harps Eternal***

Traditional American, from *The Olive Leaf*, attrib. F. R. Warren

Arr. Mark Hayes

SSA, Four-hand piano

Lorenz 10/4287L

The energy of the well-known Shaw-Parker arrangement of this spiritual is both present and heightened through Hayes' clever four-hand keyboard accompaniment. This is a great concert opener or ender for a three-part treble ensemble that is advancing, but not yet strong enough to do unaccompanied arrangements. The key and range are reasonable for younger singers, and the variation of the repetition quite accessible and interesting. The piece climbs jauntily forward, interrupted only by one verse with smoother, lyrical treatment, towards the rousing, big-finish ending. This is a very satisfying and fun arrangement in a great historical genre that both students and conductor will enjoy. There is an optional two-hand piano version as well if two accompanists are not available.

### ***Animal Verses of Ogden Nash***

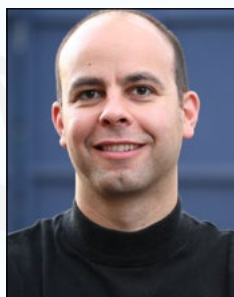
Marion Verhaalen

Unison, piano

Santa Barbara Music Publishing SBMP 721

This is a set of nine, short through-composed settings of Nash's famous poetry. It is a very flexible set, in that a few movements can be selected to perform or all can be done together in order as they are published. These very clever, short pieces with pervasive text painting contain animal sounds for the singers to weave into their singing as well as detailed articulation and direction. This set is very accessible to unison choirs of all types; the melodies, though very inventive and unpredictable, are consistently supported by the equally inventive and colorful accompaniment. Teaching elements include the variety of key signatures and meters covered, as well as discussion of how the dynamics help with the animal imitation and text expression. This set is rich with opportunity for musicianship training and great fun for young singers as well. 🎵

# Choral Reviews for Senior High School Choirs: Gems and Warhorses



## Guest Authors

*Left: Jeremy N. Manternach, Ph.D., Assistant Professor of Choral/Vocal Music Education, The University of Arizona*

*Right: Bradley A. Miller, D.M.A., Assistant Professor of Music and Director of Choral and Vocal Activities, Iowa Wesleyan College  
Repertoire and Standards Chair for Youth and Student Activities,  
Iowa Choral Directors Association*

When we were young high school choir directors, we religiously attended any conference reading sessions we could find. As a result, we tended to be up-to-date on new pieces that publishers were promoting at any given time. We sometimes felt lacking, however, when it came to finding some of the “tried and true” pieces that we hadn’t performed as choristers. As less experienced directors, one of the most valuable sessions we attended at the ACDA of Minnesota “Summer Dialogue” was titled “Gems and Warhorses.” We’ve selected these pieces with that session in mind. Hopefully, it can inform newer teachers and remind veterans of some outstanding pieces that aren’t hot off the presses.

### ***Ave Maria***

Javier Busto (b. 1949)

SATB with organ

Hal Leonard HL08500076

Spanish composer Javier Busto’s exquisite setting of “Ave Maria” is reflective and evokes a sense of serenity. The composer creates a rich tapestry of color through the addition of intervals of the second and seventh to otherwise traditional harmony. Though written with organ accompaniment, choirs often perform the work unaccompanied. The ranges are modest in all voice parts with some divisi in the alto, tenor, and bass voices.

### ***A Red, Red Rose***

James Mulholland (b. 1935)

SATB and piano

European American Music Corporation EA445-7

Published in 1980, James Mulholland’s setting of Robert Burns’ famous poem is the first piece in a set titled *Four Robert Burns Ballads*. The work is beautifully crafted, and Mulholland’s neo-romantic style emanates through the expressive lines and rich harmony. The piece has a sense of ebb and flow, slowly building to the climactic moment when the final two lines of the poem are sung: “I will come again, my love / Tho’ it were ten thousand mile!”

### ***Elijah Rock***

Jester Hairston (1901-2000)

SSATB unaccompanied

Bourne Co.

Hairston, the grandson of former slaves, was famous for his roles in such television programs as *The Amos ‘n’ Andy Show* and *Amen*. He wrote his setting of “Elijah Rock” about 40 years prior to Moses Hogan’s outstanding version of the same text. This setting begins with a simple, repetitive bass melody. It builds to a robust middle section before fading again to the solo bass line. It is much more accessible than the Hogan arrangement because of its repetition, predictable harmonic structure, and limited divisi.

### ***I Got Shoes***

Spiritual, arr. Alice Parker and Robert Shaw

SATB unaccompanied

Lawson-Gould LG51116

Alice Parker and Robert Shaw’s arrangement of “I Got Shoes” is joyful and lighthearted. The text speaks of the items one receives upon entering heaven: shoes, a robe, wings, and a harp. In this arrangement, one item is presented in each of the verses, which successively become more musically elaborate. The piece closes softly with a simple coda. The ranges are modest in all voice parts, though there is much divisi throughout in the bass voice.

***Laetatus sum***

Johann Michael Haydn (1737-1806)

SATB and keyboard

Theodore Presser Company 312-41607

Johann Michael Haydn, younger brother of Franz Joseph Haydn, set the Gradual "Laetatus sum" in February of 1788 for performance on the fourth Sunday in Lent of that year. The work reflects in its construction the liturgical reforms established by Haydn's patron, Archbishop Colloredo, prince of Salzburg, which called for a more succinct and modest approach to liturgical music. The choral parts are homophonic throughout with driving rhythmic passages in the accompaniment. The editor has arranged the keyboard accompaniment from the instrumental parts, which are available for hire through the publisher.

***The May Night (Die Mainacht)***

Johannes Brahms (1833-1897), arr. Arthur Frackenpohl

SATB and keyboard

Hal Leonard 00007777

Arthur Frackenpohl's 1962 choral arrangement of this standard Brahms Lied (Op. 43, No. 2) is truly representative of the Romantic era. It is loaded with rich, full harmonies and an expressive piano accompaniment that supports the voices well. The German text is not included, but Richard Griffith's English translation is excellent.

***Miserere Mei***

Antonio Lotti (1667-1740)

SATB unaccompanied

[www.cpd.org](http://www.cpd.org)

Lotti's gut-wrenching setting of the "Miserere Mei, Deus" ("Have mercy on me, O God") uses frequent dissonance as a way to capture the pain and regret inherent in the text. The ranges are reasonable in all parts and there are no moments of divisi. In addition, the imitation is accessible, but gives each section moments of melodic interest.

***Musicks Empire (from Triptych)***

Lloyd Pfautsch (1921-2003)

SATB (with divisi) unaccompanied

Alfred – LG51418


The text for "Musicks Empire" comes from a 17th century poem by Andrew Marvell that is steeped in political meaning from the time. On the surface, however, it simply tells a story of the origins of music. It opens Pfautsch's *Triptych*, which includes a setting of "Orpheus With His Lute" and "Consecrate the Place and Day," with a simple and lovely chant-like melody. The middle section divides briefly into SSA and TTBB sections before ending with a thick "Hallelujah" flourish.

***Tomorrow Shall Be My Dancing Day***

John Gardner (1917-2011)

SATB (or unison), piano and optional percussion

Oxford University Press

John Gardner's "Tomorrow Shall Be My Dancing Day" is a lively Christmas carol that may be programmed for either mixed chorus or equal voices. The work is strophic with changing meters and driving rhythms in the piano and percussion. A descant is added in the fourth and final verse, bringing the piece to an exuberant close. Though the percussion parts are optional, their inclusion is recommended. 



## Choral Reviews for Two-year Colleges



*Kenny Miller, D.M.A.*

*AzACDA Repertoire and Standards Chair – Two-year Colleges  
Director of Choirs, Phoenix College, Phoenix*

### ***Lead Me On***

Brian A. Schmidt

SATB/divisi, unaccompanied

GIA Publications, Inc.

Schmidt was commissioned to write this delicate piece to celebrate the life of a young choral singer who died entirely too early. With both music and text by the composer, the piece exudes meaning throughout each measure. There are only a few spots of divisi and the piece should be accessible to most choirs, even those with smaller men's sections. While unaccompanied, most of the entrances are unison or emerge from notes carried by previous sections. The tessitura is within the abilities of most singers.

### ***Ave Maris Stella***

Mark Thomas

SSATB/divisi, piano, optional violin or flute

Earthsongs

This 2010 setting of the ancient hymn "Ave Maris Stella" utilizes a chant-type melody with an undulating, wave-like accompaniment in the choral and piano accompaniment. It does require more than just a few voices, so this might be a piece to consider for a joint choir selection. The sopranos and basses will be challenged a bit with ranges that briefly extend beyond the staff, but only a few voices are needed to fill out the texture. The violin/flute part is optional, but it adds an element of clarity that pairs beautifully with the melody.

### ***Christ the Appletree***

Stanford E. Scriven

SATB/divisi, unaccompanied

Earthsongs

Like its predecessor by Elizabeth Poston, Scriven's setting begins with unison sopranos. The unassuming melody carries throughout the piece in the sopranos and contains a few leaps that might prove difficult to inexperienced singers. The three-part men's interludes provide rich transitions between the first two verses that are then mimicked by the women before the third. As the piece progresses, the harmonies become more complex until its inevitable climax followed by a naturally unfolding denouement ending with a serenely voiced final chord. This piece is very much worth the effort and can be programmed any time of the year, not just the holidays. 🎵

## 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

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Deadline for advertising and for items for publication in the next issue is April 1.

Send to: [jmanter@email.arizona.edu](mailto:jmanter@email.arizona.edu)

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# What's Happening in Arizona Choral Music

## 8th Annual SoAZ Youth In Harmony Festival—Rincon/University High School, Tucson


Ron Hayes

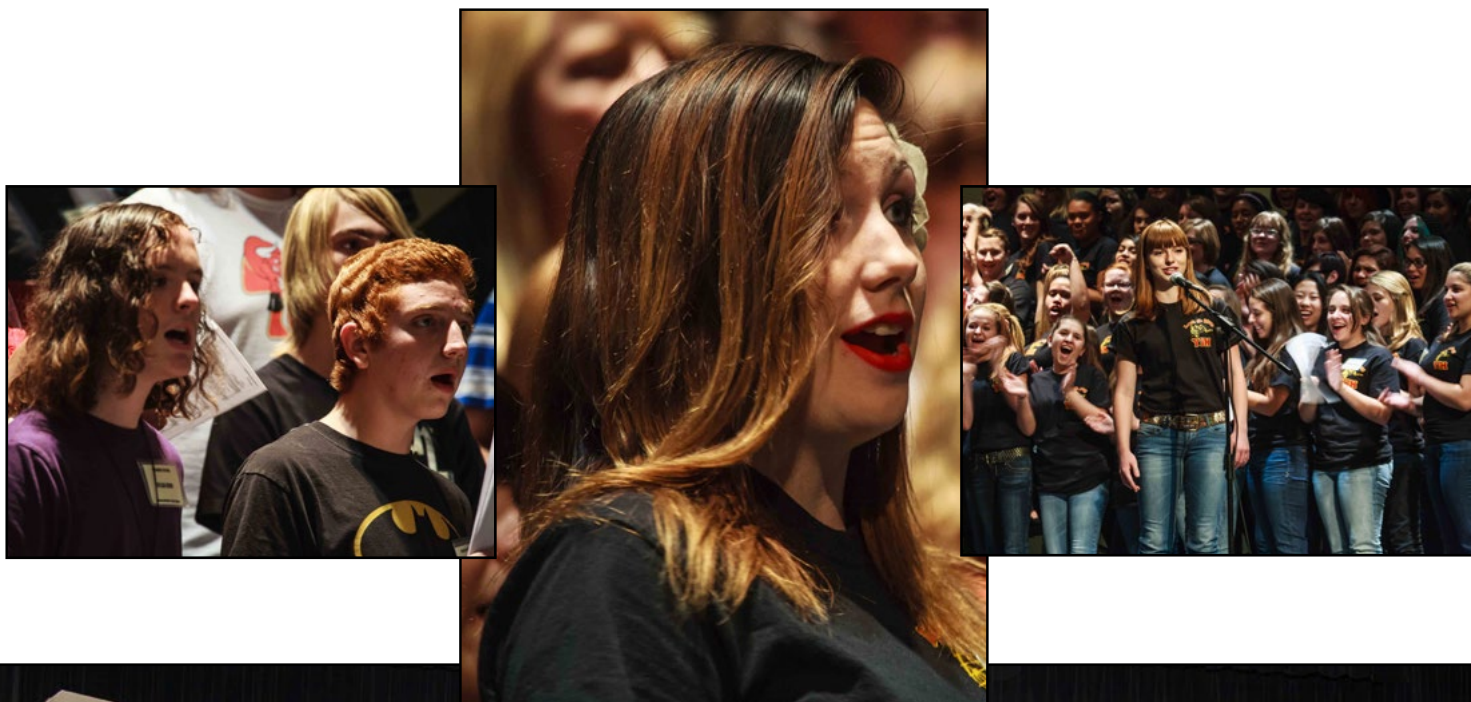
VP - Youth in Harmony

Tucson Sunshine Chapter of the Barbershop Harmony Society

September 21, 2013

The local chapters of Sweet Adeline International and Barbershop Harmony Society sponsored the 8th Annual Southern Arizona Youth in Harmony Festival held at Rincon/University High School in Tucson. Two hundred young men and women took part in the festival that also included teaching quartets, Contempo and Joint Venture, as well as clinicians, Dr. Christopher Peterson and Jana Gutenson.

Ron and Annie Hayes, chapter officers from the Tucson Sunshine Chapter, BHS, and, Tucson Desert Chapter, SAI, chaired the annual festival. Funding comes from foundations belonging to the two organizations, with students paying a minimal registration fee. 






## Phoenix College Greater Phoenix Chorale Festival, Phoenix

Kenny Miller

AzACDA Repertoire and Standards Chair – Two-year Colleges

Director of Choirs, Phoenix College, Phoenix

October 25-26, 2013

Over 250 singers participated from the Phoenix Union High School and Phoenix Elementary districts. Clinicians were Dr. Thomas Bookhout (mixed honor choir), Dr. Ryan Holder (women's honor choir), Mr. Nicholas Halonen from Trevor Browne High School (Festival choir), and Ms. Stephanie Brewer (middle school honor choir) from Alhambra High School. 





## UPCOMING EVENTS

AMEA 75 <sup>th</sup> Anniversary Conference Mesa Convention Center <i>AzACDA members are eligible for a reduced "Partner Fee"</i>	January 30-February 1
ACDA Western Division Santa Barbara, CA	February 20-22
AzACDA High School Choir Festival Camelback Bible Church, Phoenix	April 29
AzACDA Jr. High School Choir Festival Camelback Bible Church, Phoenix	May 2
AzACDA Summer Conference Camelback Bible Church, Phoenix	July 10-12





Robert Ashbaugh | Digital Design & Imaging

Robert Ashbaugh

## Digital Design & Imaging

P.O. BOX 89340 TUCSON, AZ 85752

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

rashbaugh@aol.com

237.9150<sup>025</sup>



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