

# ANTIPHON



The magazine of the Arizona Chapter  
American Choral Directors Association  
Winter 2012/2013, Volume 17, Issue 1

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of the School Year* page 6

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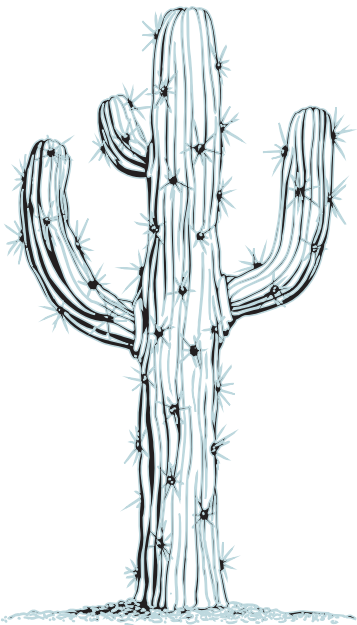
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**Visit our webpage at [www.azacda.org](http://www.azacda.org)**

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# President's Welcome

*Written by Greg Hebert*

*AzACDA President*

*Corona Del Sol High School Choral Director*

*St. Thomas the Apostle Music Director*

*Welcome to AzACDA Antiphon Fall Issue!*

As we begin this year directing the wonderful art we call choral music, please know that AzACDA is here to support you as your state level professional organization. You may visit the website [www.azacda.org](http://www.azacda.org) and contact any of our board members for questions, concerns, ideas, or just to network at any time. AzACDA is a family of dedicated and caring volunteer directors that are just like you, who long to help promote this art form that we treasure.

Gregory Gentry is now at the University of Colorado. His presence in the Arizona choral community will never be forgotten, and neither will his work at Arizona State University. As your immediate past president, he has expressed that he would like to continue to serve Arizona in whatever way he can. Please feel free to contact him to thank him for his



years of service on the AzACDA board, and/or if you have any questions about ACDA at [Gregory.Gentry@colorado.edu](mailto:Gregory.Gentry@colorado.edu).

Looking back on last year, AzACDA was able to offer some wonderful experiences for our members. One that stands out is the Four Seasons Conference. After being held at Northern Arizona Uni-

versity for many years, the conference was moved to the valley, and the name was changed from Four Corners to Four Seasons. This year's conference, held at the stunning venue of Pinnacle Presbyterian Church, was a great success. The Four Seasons Resort was world class and a wonderful place to stay for those traveling from outside the Phoenix area. Anton Armstrong, and Bradley Ellingboe were the headliners, while Edie Copley, Greg Gentry, Bruce Chamberlain, Elizabeth Schauer, Ryan Holder, and several other outstanding choral directors offered workshops and reading sessions to our largest attendance ever. Other highlights were the two evening events. Tom Bookhout directed the Camelback Bible Church Choir in an amazing concert, while Jennaya Robison directed and facilitated Anton and Bradley's Hymn Sing Production. In short, this was a conference to remember.

Since this was such a hit, it is going to be brought back again on July 11–13, 2013. The venue will be the same, as well as the resort. There will also be other hotel options, and social events. The focus will be on Children's Choruses. The headliners are Jean Ashworth Bartle, and Bruce Rogers. Please look for details in the coming months.

As your current president, please let me know how I may serve you and this organization this year.

Sincerely,

GREG HEBERT

# Farewell and Adieu

*Written by Gregory Gentry  
Outgoing AzACDA President  
Director of Choral Studies  
The University of Colorado*

Dear Colleagues:

Finding words of parting after investing so much energy in a region, state, and city's musical and social landscape is difficult. We often do not realize or appreciate the magnitude of what we are involved in until we have perspective from the rear view mirror. That being said, I knew from the start the Arizona chapter of ACDA is exceptional, as are the choral directors of this great state.

As a collective body, you have chosen to develop a summer convention that provided inspirational speakers, clinicians, and social interaction. This summer was a tour de force between Anton Armstrong, Brad Ellingboe, the state clinicians, and the hymn sing on Friday night at the AMAZING Four Seasons Resort.



conference, offering opportunities for sight-reading adjudication, and sharing many mutual leaders.

As a collective body, you have chosen to cement the relationship with the ChoDA board. Through the guidance of past and present AZACDA officers, these two fine organizations now collaborate on the regional and state festivals for high school and middle school/junior high school singings, sponsoring clinics on the AMEA

As a collective body, you have developed an online newsletter of the highest standard. This being the third issue, we can all be thrilled with the quality of articles, literature reviews and the assumption of advertising schema to support future leadership events.

As the collective body, perhaps we have never faced more fiscal and emotional challenges than those currently being thrust upon us. I believe that we who are devoted to preserving the fine arts are enduring the most tumultuous of times ever faced by artists. This seems to be the proper occasion to close my time as president of AZACDA with something written by the master, Robert Shaw. From his 1942 "Dear People" letter to the Collegiate Chorale, he finishes his thoughts with the following:

*You can't deny that it is a big and important piece of work you are doing...You've picked the best and the worst of time in our generation to try it. I think you can hold enough together to bring it through this mess—the idea won't tarnish, it's solid!*

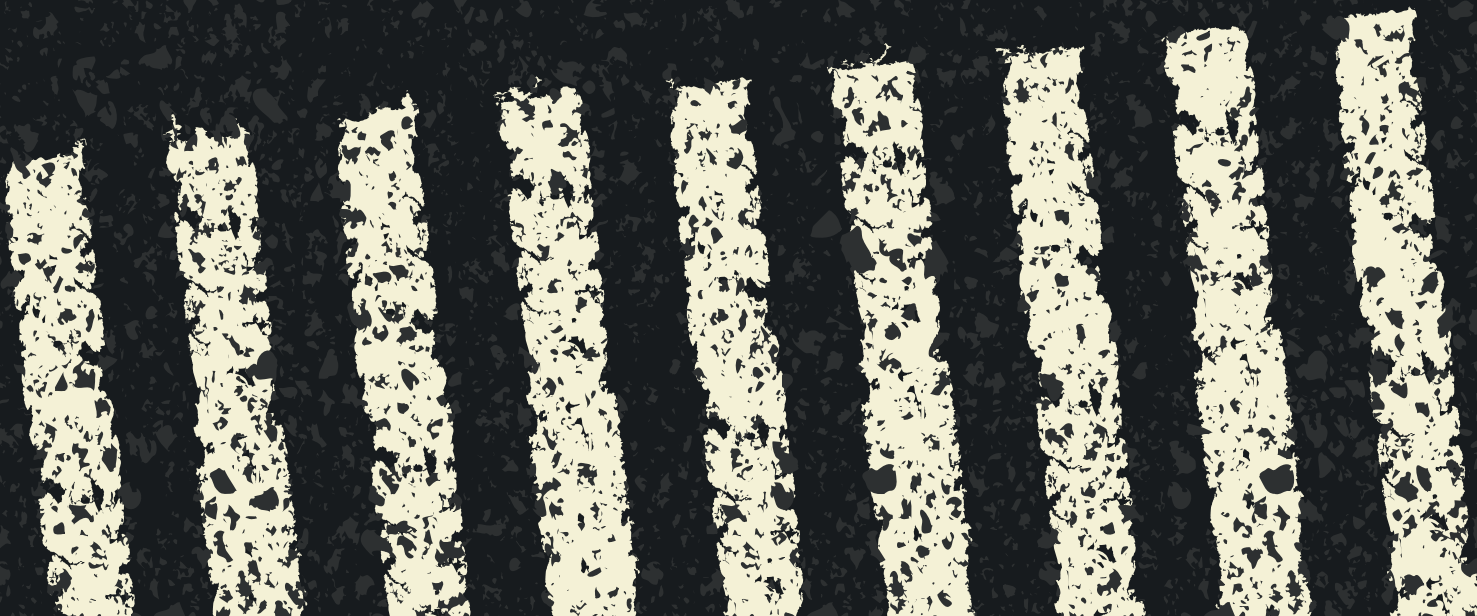
The individuals that make up our collective body—known as the Arizona chapter of the American Choral Directors Association—have been an honor to work with and a delight to get to know. As I part company, with many wonderful memories, it is satisfying that you are now in the capable hands of Greg Hebert and the AZACDA board members.

Best wishes in all your future musical endeavors and feel free to keep in touch with me as I start a new chapter at the University of Colorado at Boulder!

Yours truly,

GREGORY GENTRY

BACK TO SCHOOL







# Thoughts for the Start of the School Year

Written by J. Edmund Hughes

# So

...around this time last year, I was getting ready to begin my ninth year teaching at Chandler-Gilbert Community College. On August 10th, those plans took quite a change when I

received a call from my doctor saying that I had cancer. Carole and I had planned on staying in Arizona two more years and then move to Gig Harbor, Washington. To make the explanation brief, "our plans and God's plan were different...God won!" We love our new home, but, as I have shared with many of you, I really miss my Arizona "peeps" and of course, teaching at CGCC.

When asked to do a session at the ACDA Four Seasons choral workshop dealing with starting off the new year, I was honored to do so and thrilled to be coming "home" for a few days. In a short, one hour presentation, I thought it best to focus on only two of my personal priorities in teaching that pertain not only to the fall, but to the entire year: 1) create and maintain a positive, open and caring environment for teaching/learning, and 2) choose appropriate music for your ensembles. I feel that even if we perhaps lack strength in other areas of our teaching/conducting, the importance of these two priorities cannot be overemphasized. The following was taken from my notes of this summer's presentation... in addition to a couple points I skipped. (It's great being at the age when you can always pull the "senior moment card.")

I will begin with a confession...it took me far too long to realize that much of the tension in the classroom was caused by me; and...that most of the wasted time in the classroom was my fault. With that being out of my system, I hope you find some of the following ideas useful for you and your students.

*Before you even begin looking at your school year* (upcoming concert schedule, choir rosters, holidays, tours, etc.), we must look closely at ourselves. Take a few moments to write down your individual strengths, and then, the areas in which you need to improve. If we do not improve, neither will our students. We, as educators, need to assume full responsibility for everything that happens in our classes—from concerts to fund raisers (ugh!).

Please do not blame your students, administration, colleagues, etc., for those “not so successful” events that may have happened...look at yourselves and see if there just might be a better way of approaching those “issues” this year. If you find some things you want to improve, act now, and don’t “wait until next year.” Many times, talking to your colleagues, mentors, students will help to guide you.

In choosing your literature, take a few more moments to write down exactly “what you believe”...vocally/musically/rehearsal atmosphere/connection/spirit/etc., and then, if possible, assess the strengths/weaknesses of your choir(s). Early in the year, I would recommend pieces that focus on 1) concepts you want to teach, and, 2) show the strength of your groups. For example, when I was teaching at Tucson High School, I would, with our top choirs, try to choose a Renaissance motet/madrigal. I feel Renaissance pieces are not only well written, have conservative ranges, generally good voice leading, and are singable, but also helped me in the teaching of shaping a phrase. I would also pick pieces that had some unison sections—if your choir cannot sing unison, how can you expect them to sing in parts? (FYI—Gregorian chants are great for the men—flexibility, phrasing, working the upper register, and they loved them—even the football players!)

When your school year begins, be sure to develop a “common language” with your students. This means not only your rehearsal language, but also your conducting gestures. A good way to start this is in your vocalizes—do not always sing them the same. Change tempos, articulations, dynamics, *but always done with musicality*...not by blank, expressionless, monotonous repetition—this is where communication, flexibility, and performance begins. It is good to have students take part in directing, too. By doing this, you are empowering your students with the building of your choir, assuring that it will usually not be directed as you do, fostering the importance of being flexible, and giving them the skills to sing with anyone, not just you. Even by simply directing in circles (preferably going away from the body) they can direct tempo and dynamics. In regards to your directing, teach them to respond to your gestures. This can be done kinesthetically by simply imitating you—“Choir, do this...”

What a fast, efficient way to build communication and/or reinforce a concept you just said. (Do/Experience...then Know.) REMEMBER: As a conductor, you are also a “singer” and a “voice teacher”. (This was a major point omitted from my presentation this summer.) Your conducting should be a connection/combination of posture, face, breath, and gesture with tone, timbre, articulation, dynamics, and musical/rhythmic functions. Be sure your gesture relates to your verbal instructions. When/if searching for an appropriate gesture for tone/dynamics/articulation—simply “direct yourself”.

Many times your instincts will be right on—trust yourself, and your singers will soon let you know. One of the best things you can demand of your choir is to, “sing the way I conduct.”

One quick thought (another omission) regarding classroom rules. Keep them few, short and simple.

Mine were as follows:

1. **Be in class** (performances), **and prepared** (music, pencils, etc.)
2. **If you cannot be in class, call/contact me**
3. **Focus** (on why we are here)

You may not agree with these, but they sure worked for us. If you have some other rules that better fit your situation, please implement them. The important thing is to keep them simple and to constantly tell, remind, reinforce how uniquely important your students are as individuals. In regards to your rules, be a “model citizen” for your students. For example, if you are continually expressing concern about their absences, and you are absent quite a bit...not a good example. You do what you expect them to do.

As you proceed through the year, do not just focus on the concert/festival/trip/etc., but the journey (i.e. process) that gets you there. Eliminate the “collateral damage,” “win at any cost” mentality. “We got a Superior rating! How many feet did you step on, extra rehearsals, hurt feelings, negative comments to get it? Allow yourself to be “interruptible” by encouraging their comments/questions even if it may mean putting off something until the next rehearsal. Help identify, recognize, acknowledge and appreciate each student’s gift.



**I. Establish a positive, open, nurturing, affirming atmosphere. Create/maintain a “safe place to sing.” Affirmation—“sunshine for the soul.”**

**1. TEACHER/DIRECTOR—“FACE/NAME”**

What/who do you portray—strict, caring, mean, indifferent, closed, open, giving, friendly, sensitive, vulnerable, bored, welcoming?

Immediately connect with individuals when they enter your classroom—make eye contact, smile, acknowledge, invite. Create feeling of empathy—a two-way window of openness and vulnerability. Be not just a giver, but also a receiver of “information.” Students are constantly “telling” you what they need—look, sound, feel.

Does anyone not like being affirmed?! At the dry cleaners in Gig Harbor, Svetlana greets every customer with a smile, looks them in the eye, asks how they are doing, and really shows an interest in each one. I always leave there wanting to get my clothes dirty so I can come back again. What a great model of how to make people feel welcome and important—isn’t what we should be doing? I try to look at every student, every class, and every day when they walk into the classroom. Many times they are immediately “telling me how they are” and what they may need. It is amazing what a simple thing it is to have eye contact, and smile—it immediately establishes a positive atmosphere and that each one of them is important. Do not stare at your music stand or grade book as they enter—look at people.

I have had so many students over the years where simply looking at them would help me prepare for a rehearsal. Especially in my high school teaching days, I would often choose our warm-ups from looking at the kids: if they were a bit sluggish—active, more physical warm-ups; if they are a bit on the hyper side—softer, slower exercises to calm them down a bit. I would start every rehearsal (both high school and college) by finding and singing a C Major chord with no help from the piano—from Bass to Soprano: root, fifth, octave, third. After

each vocalise, we would return to the CM chord. I also did this with my high school students as it gets them centered (J. Edmund does not clap), listening and focused—they can learn this very quickly—just give them a chance.

*2. Leave your doubts, fears, negativity, defensiveness, and egos at the door. Say this to your choir, but the same applies to you, too!*

I say this the first day of every semester and to every honor choir I conduct. I feel the concepts involved with teaching a choir are not rocket science, but overcoming some of the past traumas that many students (and teachers) bring into the classroom is vital to our success. If any student admits to having any of the above infirmities, I simply ask them to go outside, shed them, and return to their seats. Then, and only then, do we proceed.



**3. Find a positive way to correct/assess**

“Focus on the problem, not the manifestation of the problem.” (Thank you, again, Rod Eichenberger for these words of wisdom.)

Meaning, you do not always need to say why you are stopping. Simply assess what is wrong and tell them how to fix it. You never have to say anything negative. When you stop the choir, let the first thing you say be positive, or, “Again,” “Let’s try...” “I’d like to hear more/less of...,” “We need...” Use kinesthetic (feelings/response to gestures) imitation. Do not be the source of tension in your teaching or their tone.

What you do means something. Vary your interpretation to make them watch. Two quick items: 1) don't stop for every mistake (many times, the choir will fix them on their own), and 2) do not always start rehearsing at the beginning of the piece (the beginning usually gets the most practice/attention anyway, so start at various places in the piece so every section receives the proper time and attention. Develop and foster trust, spontaneity, response, connection, empathy, self-awareness, and vulnerability.

Telling your choir to "watch me" is only effective if you are doing something that makes them watch. If your conducting always looks the same, and/or you do not ever vary anything in your interpretation, why watch? Do not just "beat time." Also... there is certainly nothing wrong with stopping the choir when they finally "get it" or one of those

**"Students constantly tell you what they need."**

precious "moments" or even to acknowledge an expressive face, nice posture, great involvement, nice haircut...anything that shows you are aware of and thankful for them. At a festival in California, I affirmed a young lady who had not only great facial expression, but was incredibly inspiration to watch (I did not have a clue how she sang.) At the end of our on-stage clinic, she came up to me, in tears, thanked me and told me that during her four years in choir, her director never said anything to her that was positive or personal.

#### 4. ONE ON ONES

Sing, direct, give/get opinions, affirm, and listen to choir if you are stuck.

"Coaching (teaching) starts with understanding the individual"—I read this quote by Donald Zauderer in a magazine at a body shop while my car was being fixed. It was a sports story about Mike Krzyzewski, the highly successful Duke basketball coach. Having individual students demonstrate by singing a passage of music, directing, asking them questions, come in front and listen to the

choir, can be very efficient, valuable, affirming, and helps them open up to dig deeper into their experience. Often times when I am just plain stuck in a rut, I will call upon a student to speak to the choir, and share their opinion(s). The past couple of years, I have allowed time in regional choirs to have every student sing a "solo" at the early Saturday morning rehearsal. I pick an easy passage, which is in everyone's range, and everyone sings the same thing. Try it sometime.

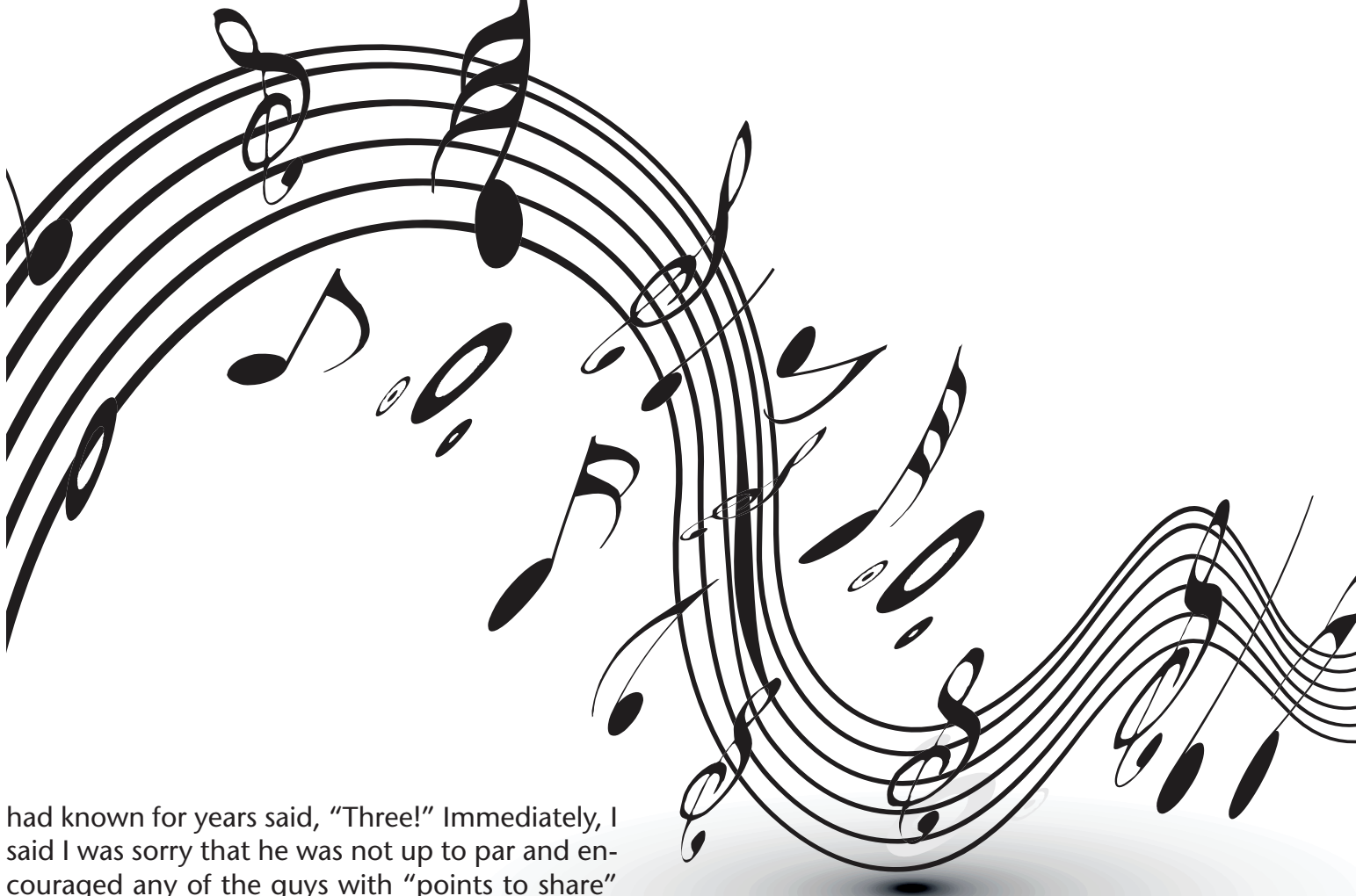
#### 5. END OF REHEARSAL

Give time to your students and allow them to also share thoughts on the experience they have just had.

At first I had been reluctant to do this with college choirs, but am now sorry that I was. This has become a very special and meaningful time of our rehearsals. The choir will bond much deeper, sing more openly, authentically, and honestly as they individually have a chance to express themselves. Pick one student, affirm them for a positive thing they did, have them come forward. Have that student do the same, and so on. Some of the deepest, meaningful, pertinent things ever said in our rehearsals have been by my students. This "pay it forward" not only does that, but it is such a great way to encourage openness, vulnerability, trust, and thankfulness. You may be thinking that you cannot afford to take five minutes at the end of class to do this. I say, that you cannot afford not to. Your music will soar!

Other ideas are to call on a student and have them say anything about the rehearsal, but instead of "put-downs," encourage them to share "put-ups," and start sentences with words like "I feel..." and "We are..." At any time you feel appropriate, needed ask your students, "On a scale of one to ten, how do you feel?" My rules: no one can be a "five," and it is just fine to give points away to anyone who needs them. During a regional rehearsal with the men, I noticed one of them seemed a bit lethargic and not really engaged. I went around the room and had each of them tell how they were.

Most were eights and above. A student whom I



had known for years said, “Three!” Immediately, I said I was sorry that he was not up to par and encouraged any of the guys with “points to share” to give some to him at the break, which they did. He later apologized for only being a three, but was open enough to tell me that the night before, he and his parents had gotten into a fight, and he spent the night sleeping in his car. After the concert, I saw him having a great time in the parking lot with the other choir kids. He saw me and screamed, “Hey Ed! I am an 11! Thank you.” I think in my earlier teaching days, my first instinct would have been to get in his face and tell him to “sit up and sing.” We never know what our students bring into rehearsal and/or what just happened to them until we take the time to do so.

## II. Repertoire for Fall Concert

1. Vocally, musically—what are your priorities and what do you want to teach?
2. Concerns may include range, tessitura, divisi, homophonic vs. polyphonic/contrapuntal, accompaniment, language, length, dynamics, singability (smooth voice leading, avoid large/awkward leaps).

3. Ask yourself, “What do they need?” “What do I believe?” Avoid your ego when selecting repertoire. What worked last year may not work this year.
4. Unison sections (men, women, full choir).
5. Common Sense!!—Your choices of repertoire can be a source of frustration, or elation. Are your daily rehearsals (frustration) worth the end result? Do not choose according to your “ego”.

In other words, common sense can be a lost art for many of us. Most of my frustrations in teaching were my fault, usually because I did not exercise any of it. Ego—whatever is driving you to make your decisions, be sure ego is not one of them. “Just because I always wanted to direct it.” “So-and-so did it, so I am going to do it...better.” “We sang this in college and...” There are many reasons why we think we program a piece (or an entire program). It may



look great in your program, but not sound as great in the concert. One of my main considerations is, "What will it sound like when it is learned?" Just because the notes and words are learned, it does not necessarily guarantee a fine performance.

How many times have you squirmed through a performance, hoping 1) that the choir gets through their performance, and 2) that they finish it ASAP? Be sure to consider divisi (which immediately weakens a section) and polyphonic/contrapuntal style (which immediately shows a weak section—or section). Many times, a weak section can be "hidden" in homophonic texture. For example, if you really want to show off your weak tenor section, do the Sweelinck *Hodie* and even the least musically astute person in your audience with writhe in agony. In other words, homophonic, non-divisi (hymn style) is often the safer route. Also, consider how much time you have to prepare. I feel strongly that our first concert of the year is mostly about training, teaching, and fostering a foundation for the year to come. If all goes well, your fall concert should be your "worst concert of the year," because each succeeding concert should be better. Hopefully, you have not had an experience when the fall concert was the best concert of the year!

Another thing to consider—Are you really ready to conduct a certain piece you want to perform? Just as your students need to mature, so do you. Be wise in your selections. Remember that the conservative route may be the best route to take, and that "less is often more." That statement can be applied to conducting and the length of your concerts.

In closing, here are a few random thoughts for you:

1. I hope each of you realize what a gift it is to be a teacher.

2. I have always felt that my worst day in teaching would be better than doing anything else as a profession.

3. "We make a living by what we get, but we make a life by what we give."

—Winston Churchill

4. Ability gets you through your first concert... attitude gets you through the year.

5. "Failing to prepare is preparing to fail."

—John Wooden

6. "The best way to improve the team is to improve yourself."

—John Wooden

7. Students often forget what they are taught, but they never forget how a teacher makes them feel.

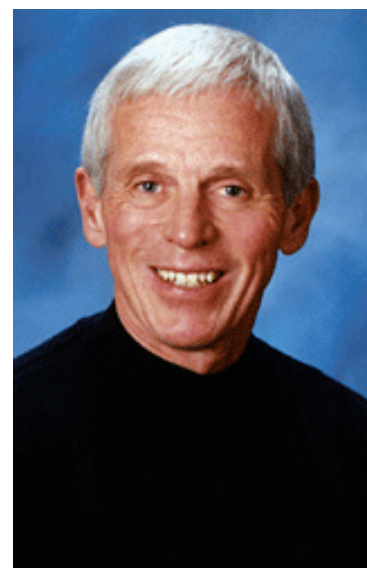
8. If you love your job, you never have to go to work.

This article is probably way too long, and if your attention span is as long as mine, you probably gave up pages ago.

But...

Best wishes to you all, and thank you for your devoted service to your students and our choral art. Have a great year!!

Ed



# ChoralNet

AMERICAN CHORAL DIRECTORS ASSOCIATION



Visit AzACDA on ChoralNet.



## On Mentoring

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

When was the last time you contacted a choral music colleague to just say hello? When was the last time you sent out an email to choral directors in your area encouraging them to be involved in a fes-

tival or similar choral event? When was the last time you either had a student teacher, or an assistant director? When was the last time you connected with AzACDA so that they could help you, and your choral organization? When was the last time you invited a choral director to the summer conference, Western Division, or National Conference? When was the last time you truly put yourself out there to mentor someone?



There is a true balance in all of this, however. As we soul search throughout the year, we can look back on who came to our aid. There are people out there that did. Looking back for me it was my elementary general music teacher, Mrs. Resonor. She reminded us that “true” musicians appreciate all styles of music. If it had not been for my junior high choir teachers, namely Jean Perry, I would have never been inspired to perform. It was the NAU Music

1. Make it your mission to find someone(s) in choral music to mentor for the entire year!
2. Contact that choral director friend at least once a week just to see how he/she is doing? Real phone calls are the best!
3. Forward emails sent to you on to other choral directors about events/festivals every time you get an email. Then, encourage them to also send these emails on to others.
4. Say "Yes" to student teachers or to people who want to observe you. If nobody has contacted you, then contact the state colleges and introduce yourself to the choral instructors there. They would be more than happy to connect with you.

9. After you do these things, or continue to, take time to reflect on what kind of impact your work truly has on you and others.
10. Keep putting yourself, and your choral organization, out there for everyone.

Camp that got me through the high school years, and all the amazing directors and teachers that were there, namely Rudy Thompson, who turned on the “theory” light for me. While working in graduate school, Don Bailey took time to call me once in a while to just check in. Then, when starting into this profession, it was Debbie Davey, Bart Evans, Bill Richardson, George Umberson, Larry Mabbit, and Ed Hughes that got me through. Had it not been for their mentorship, and continued mentorship, I could not imagine where I would be.





# Outside the Comfort Zone

*Written by Jesse Sapakie*

*AzACDA Repertoire and Standards Chair—High School Choirs  
Mountain View High School*

We all have that zone in which we feel comfortable—at home, in life, at work. As teachers, we spend so much of early career “figuring it out.” This forms an early core of our comfort zone, as we discover those things we teach well. With each passing year, that comfort zone grows a little bit. The point comes when we know there is more to learn, but our comfort zone is big enough that we feel competent and successful as teachers. This is when danger looms. With that comfort, it is easy to plateau. I am staring at that point and know that taking a new step will only be more beneficial for me, and my students.

Now in my sixteenth year of teaching, I know I have a lot to learn, but my level of confidence in myself as a teacher is...comforting. My repertoire of skills and my knowledge base have expanded to the point that I do not second guess myself nearly as much as I did even five years ago. I can even pinpoint specific years in which my comfort zone grew. The end of the first year, when I survived and discovered a few things that I knew I did well and could rely on; the fourth year, when my choirs were recognized by other teachers as quality choral groups; the sixth year, when I was at a new school, and learned how to

work smarter. There have been more instances since then, and I have now reached another.

I am close to the middle of my career, and have found it easier and easier to coast through a warm-up...a rehearsal...choosing repertoire. Don't get me wrong, there is still plenty of preparation and

intense rehearsing, but I find that I rely more and more on those skills I have honed over time. It reminds me that I am competent, and just saves time in a busy life. As I watched my student teacher earlier this year, I started to realize just how many things I was closing my eyes to because I was staying in my comfort zone. I did have more to offer to my students, I just was not giving myself the chance to explore it.

In part out of necessity and in part out of desire, I am stepping out of my com-

fort zone next year by teaching a new choir. Beginning next year, I will be teaching a choir focusing on musical theatre. It is still a performance-based class, but everything will be centered on music from the world of musical theater. I have always enjoyed performing in and directing musicals, but this provides a different opportunity. Teaching a choir that involves dance and



movement is something in which I am not proficient or comfortable. For at least one quarter, I will be team teaching with our theatre teacher, another new thing for me. Perhaps my biggest fear is selecting music and developing a curriculum that fits both the needs of the students who are there because they love choir, as well as the students who are there because they love musical theatre. As I am in the middle of the process, it feels daunting, but also invigorating.

I have no idea if this class is going to be a success. There are enough unknowns that it could blow up in my face. But as I have been preparing for the class, I have realized just how much of a better teacher it is already making me. I am looking at new music, new teaching techniques, and new ways to plan. This is already having an impact on my teaching. As I have discovered things that I want to use next year, I have been trying them out with my students this year: new approaches to vocal placement; new management techniques. Some have failed, and some have succeeded. Without question, those failures and successes have made me a better teacher.

Having a comfort zone is a necessity. It gives us confidence, and there is no point in reinventing

the wheel if something works for us and our students. However, I had to step outside my comfort zone in order to progress as a teacher. This is not a mind-blowing revelation. Many teachers have figured this out. The challenge comes in being aware enough of oneself to see it happening at its earliest moment. Looking back, I have probably been sitting in my comfort zone for about three or four years. My students did not suffer from it, but they could have gotten even more out of me.

As you prepare for a new year this summer, ask yourself if your comfort zone is where it should be. If you are a new teacher, you might be looking for new ideas to help make that comfort zone a little bit bigger. If you are more experienced, has your comfort zone become static? Is it time to try something new? No matter your experience level, there are many ways to step outside of your current comfort zone—from changing aspects in your teaching, to running for a leadership role in a state organization, to trying out a new festival with one or more of your choirs. It may be a little uncomfortable, but as I have found out, it will ultimately make you a better teacher, and your students more fulfilled in their musical education.

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## Pick Their Brains: They're Smarter Than We Realize

*Written by Kathrine Kouns*

*AzACDA Repertoire and Standards Chair—Show Choirs  
Choir Director, Horizon High School*

A few years ago, I was talking with a good friend and fellow choral director, Hersel Cremeans, from Ben Davis High School in Indianapolis, Indiana. He told me that every year he gets a ton of his new ideas for music for his show choir from the students' "final projects." I asked him to tell me a little about it, and he went on to explain to me that each year his students had to do a final project of creating their own competition show choir set of music. He didn't get into elaborate detail, but the idea got me thinking. What a great way to pick your students' brains and open your ears as a teacher to a new repertoire of music, as well as a window into what excites the students. As a teacher of sixteen years, I'm in that

glorious in-between stage of still "feeling" young, but starting to become pretty "out of touch" with the current music of my students' generation.

This project seemed to be a great way to bridge that gap. I developed the assignment that follows and it was a huge success. The students loved doing it and I got a boatload of new ideas for the future. I think the assignment can work with established, successful show choirs, and can even be a great teaching tool for groups just starting out. I hope you'll feel free to modify it in whatever way fits your group best. I would give the assignment at the start of a 9-week period, or even an entire

semester if you'd like, and then do final presentations in that last week of school after concerts are over and we're trying to keep them focused until graduation. Best of luck and enjoy!

## Show Choir Final Project

*Program your own Show Choir Competition Set of Music*

- 5–6 songs total, between 13–18 minutes in length for the entire set

Include the following types of songs:

1. A kick-butt opener: Something unique and fun to catch the audience's attention. This is your first-impression. What do you want people to think of you right out of the gate? It doesn't have to be particularly fast or insane, but you want it to captivate your audience and leave them intrigued about what they'll see next.
  2. Transitional piece: This can be a guys/girls number if you want. It can also just be something in a different style or genre than we just heard. Something to give us a new perspective on you. Take us in a new direction.
  3. Ballad: Powerhouse, emotional piece to really show off that YOU CAN SING! Usually slower in tempo, usually inspirational in some way. This is where you pull their heart-strings and make em' cry! Think "goose bumps," baby!
  4. Transitional piece: Another spot for something new. Think about the fact that you're coming out of the ballad, so you want a smooth transition. This can also be a good place for a novelty number if you want one. Something funny or more "character" driven.
  5. A kick-butt closer: This needs to be your highest energy piece that you KNOW you can sing and dance the socks off of. Something to exhaust the audience and get them jumping to their feet after it ends. This will likely also provide the music for your bows.
- Some of these can be medleys or "mash-ups" as GLEE would say.

- You NEVER want to do ALL of any song, except maybe your ballad. When put into a show choir set, most songs are too long & get boring after a while. Figure out which verse you would cut, which chorus you won't repeat, where you want it to go "a cappella," where you might want a key change.
- Watch other show choirs on-line to get ideas
- Plan for solos. Listen to your set and decide where you'd like a soloist or small group.
- You can also include little snippets of other songs as transitions or second layering melodies. Get creative.

## To Theme or not to Theme...that is the question!

A theme can be a great guide in choosing songs. It can help put you in a direction and narrow your huge selection of songs. However, a theme can also be very limiting if you're not careful. Do not choose a theme that will focus things too much. You MUST include a variety of styles, genres, and tempos of songs. If your theme is too specific, it can make that difficult. You certainly don't have to use a theme at all if you don't want to.

Don't just listen to pop music on the radio today. Think outside the box. Go listen to show choir videos from other schools. Borrow and steal ideas. It's okay—we all do it. Do you want to send a message with your set? If so, don't get holier than thou. Stay humble. DO NOT just program songs from GLEE, but use the concept as inspiration. KEEP IT APPROPRIATE! All songs & costumes must be something that could be in front of the school principal, your minister or rabbi, and your Grandma.

## Costuming

Probably no more than 2–3 different costumes per set. Don't just change costumes for the sake of changing. Be sure you are changing the "look" to fit the music. Account for how and when costumes can be changed. You can't ever have dead time on stage, so fill in with a soloist, small group, special effect, boys change during girls, etc. Think about a budget of no more than \$150 per person. If that's all you have, what can you get for that amount? Here are some suggestions for sites to look for costumes, but many of the best things come from generic stores like Kohls, JC Penney, Dillards, Express, etc.



## Websites to purchase costumes

[www.ekclothing.com](http://www.ekclothing.com)  
[www.pacificplex.com](http://www.pacificplex.com)  
[www.pinkice.com](http://www.pinkice.com)  
[www.modcloth.com](http://www.modcloth.com)  
[www.buyinamerica.com](http://www.buyinamerica.com)  
[www.forever21.com](http://www.forever21.com)  
[www.wetseal.com](http://www.wetseal.com)  
[www.promgirl.com](http://www.promgirl.com)  
[www.sequinqueen.com](http://www.sequinqueen.com)  
[www.rivars.com](http://www.rivars.com)  
[www.stageaccents.com](http://www.stageaccents.com)  
[www.liberts.com](http://www.liberts.com)  
[www.curtaincallcostumes.com](http://www.curtaincallcostumes.com)

## Props & Sets

Do you need any? Chairs, gloves, hats, canes, umbrellas, etc. Think about it, research where you can get them and how much they cost. Be sure you plan for how to get them on and off the stage and how it will affect choreography and staging.

## Choreography

You do NOT need to choreograph your set, obviously, but if you have any specific ideas for how you

want a certain number to look or be staged, write that in. Partner dancing? Boys featured? Smoke machines? Glow in the dark? Flashlights? Props? Dance solo? Dance breaks? Lifts?

## Band/Accompaniment

Think about what instruments you need to make your group sound good. You can go with a small combo (piano, bass, drums), or a full band of (piano, bass, guitars, drums, percussion, synthesizers, trumpets, trombones, saxes, etc.). I've even heard groups add strings. This is "in your perfect world" so go ahead and dream big. Imagine the best band you can get and tell me how they'd help you sound amazing.

## What you are turning in to me

You need to type out the entire set: song titles, lyrics, original artists, and composers of the songs. Next to each song title, explain the cuts you would make. For example: Verse 1, Chorus, Cut verse 2, and skip to the bridge, key change, repeat chorus. I want the lyrics to all of the songs printed out. You can write right on the lyrics sheets to explain where your cuts will be. You can download lyrics from the Internet for any song. Just Google search "lyrics to "song title"" and you can

copy and paste. This will help you avoid listening over and over again and trying to copy them down. Write an explanation of the band. Print out photos of the costume choices. Tell me where the costume change would happen. List any props or set pieces that you would need. Basically do whatever you can on paper to help me envision your set.

You will also need to turn in a CD or flash drive of the songs. DO NOT CUT YOUR SONGS! Put them on the CD in their entirety so that when I listen to them and I follow your notes, I can hear which chorus or verse you decided to cut. If you'd like to do a separate track with all of the cuts, that would be great.

My suggestion is to be listening to TONS of music this next month. Make a play list somewhere that you can just dump songs that sound interesting. Then you can narrow it down later. Search You



## Recommended Show Choirs to watch for ideas:

Clinton Attache  
John Burroughs Powerhouse  
North Central Counterpoints  
Ben Davis Premiers  
DeKalb Classic Connection  
Waubonsie Valley Sound Check  
Mount Zion Swingsations  
Pike High School Encores  
Totino Grace H.S.—Company of Singers  
Lawrence Central—Central Sound  
Franklin Central—F.C. Singers  
Carmel H.S. Ambassadors  
Edgewood H.S. Music Warehouse  
Marysville H.S. Swingers Unlimited  
Chantilly High School Touch of Class  
East High School—The Headliners  
Preble High School—Center Stage  
Burbank H.S.—In Sync  
Wheaton Warrenville—The Classics  
Buffalo Grove—Expressions  
Center Grove—Sound System  
Los Alamitos—Sound FX  
Bishop Luers—The Minstrels  
Cedar Rapid Kennedy—Happiness Inc.  
Onalaska Hilltoppers  
Horizon High School—Step On Stage

Tube for recordings and song ideas. Don't spend a ton of money downloading a bunch of songs right now. Share with each other. Your final CD that you give me will have 5-6 songs on it.

### *Working solo or in a group*

You can choose to do this assignment on your own to allow for personal creative freedom, or you may work in a group of 2 or 3 maximum. Note that if you work in a group, I expect a MUCH more detailed final product. I will also want a breakdown of how each person in the group contributed.

### *Presentations*

Each student/group will get 3-4 minutes to present their "show choir set." Explain it to the class, have a large photo of costume choices, have your CD cued up to a few different places to play short examples of the songs for the class.


This is meant to be a fun, inspirational, and very personal project. Choose songs you love, but be sure they work for Show Choir. Just cuz' it's a great song, doesn't mean it will sound good when a show choir sings it. Listen to tempos and think about how it would feel to dance to that tempo. Is it too fast or too slow? How does the set make you feel when it's over? Is it the message you want to send? Does it represent you? Have fun and be creative!

Have Fun!

## KATHRINE KOUNS

*Kathrine Kouns is enjoying her twelfth year as the head choral director at Horizon High School in Scottsdale, Arizona. Mrs. Kouns graduated from Arizona State University with a Bachelor of Music Degree in Secondary Education. She started the choral music department at Desert Canyon Middle School in Scottsdale, Arizona where she taught for four years. During this time she also completed her master's degree in Educational Leadership and Administration at Northern Arizona University. In the Fall of 2000 she accepted the position as the head choral director at Horizon High School and has been here ever since. Mrs. Kouns has directed both the Scottsdale and Paradise Valley District Honor choirs, and was also the director of the Arizona Junior High All-State Choir in 2007. She has served for many years as the ACDA, R&S Chair of Show Choirs for the Western Division and for the state of Arizona. Away from her position at Horizon, she also directs the Youth Choir at Paradise Valley United Methodist Church. She is an accomplished private vocal instructor and performer, and was a member of Phoenix Vocal Jazz for seven years. She has also recorded various advertising jingles and movie soundtracks, and is a regular soloist at various events around the Valley of the Sun. Although music is her passion, her true loves are her husband John, and her two beautiful daughters, Charlotte and Lydia.*





In addition to the outstanding choral singing and interest sessions we've all come to expect from national ACDA conferences, the 2013 Dallas Convention includes some special performances and sessions. These include:

### **INAUGURAL FILM FESTIVAL**

The Continuo Arts Foundation in collaboration with the American Choral Directors Association is proud to present the Inaugural ACDA Film Festival at the 2013 ACDA National Conference. The festival features three outstanding documentary films:

*The Singing Revolution*  
*Requiem For My Mother*  
*Shining Night: A Portrait of Composer Morten Lauridsen*

On the cutting edge of new mediums, composition, and opportunities, Continuo Arts and ACDA

will introduce members to recent film releases with different and distinct musical and cultural themes; discuss the advancement of choral and orchestral music in the film industry and the potential impact on future developments within the field.

Screenings will include question and answer sessions with film directors, composers, and VIP guests.

### **SISTINE CHAPEL SINGERS APPEAR IN DALLAS**

A special feature of the 2013 ACDA National Conference will be an appearance by an ensemble from The Sistine Chapel Choir, under the direction of Choirmaster Msgr. Massimo Palombella. The Schola will present a concert of works from the historic repertoire of the Sistine Chapel. The program will include Gregorian Chant, works by such composers as di Lasso, and a movement from Palestrina's *Pope Marcellus Mass*.



# choral art

American Choral Directors Association  
2013 National Conference  
Dallas, Texas | March 13-16, 2013



## **SING WITH ERIC WHITACRE IN DALLAS**

Sing in Virtual Choir 4 with Eric Whitacre LIVE and Special Guests the Westminster Choir at the 2013 ACDA National Conference in the Winspear Opera House. You are not going to want to miss this amazing event. Here is your opportunity to find out more about Eric, his music and composition process, and to perform together in the stunning Winspear Opera House. A Free Ticket is required. Registered participants will receive direct updates and instructions about the works to be performed.

## **CONTINUING EDUCATION OPPORTUNITIES**

Those members of ACDA attending the 2013 National Conference in Dallas, Texas, have two options for continuing education: Graduate Credit and Continuing Education Units (CEUs). Both are conferred jointly by ACDA and the University of Central Oklahoma.

## **GO INTO THE CONDUCTOR'S MIND**

Inspired by the acclaimed *Inside the Actors Studio* televised by Bravo, conductors of choirs selected to perform on the national conference stage are invited to present a short, moderated 'masterclass', called, "Into the Mind of the Conductor—A Glimpse into Process and Performance." These sessions will offer behind-the-scenes insight into the preparation for a performance at this event. The Conference Steering Committee has selected approximately 20 choirs for these sessions, representing all of the ACDA Repertoire and Standards areas, a variety of ages and styles.

The 2013 ACDA National Conference promises to be one of the most exciting ever! Don't miss out on these terrific opportunities. Register today and receive a discount at

<http://acda.org/page.asp?page=conferences>

# Choral Reviews

## Choral Reviews for Treble Voices

Written by Scott Glysson

AzACDA Repertoire and Standards Chair—Boys Choirs  
Assistant Director, The Tucson Arizona Boys Chorus

*Hallelu*

Stephen Paulus  
Schott Publishing

It is often difficult to find repertoire that is simple enough to be learned quickly in a short rehearsal period, and at the same time be interesting enough to capture the attention of the choir and audience. Stephen Paulus' anthem *Hallelu* is a simple two-part modified strophic setting. The piano part is harmonically supportive but provides enough interest on its own as to not be boring to the listener. Although on paper the piece appears to be in D Natural Minor, the melodic construction feels very modal. This piece provides a great opportunity to teach a young choir about modal harmony, in this case D Aeolian.

*In the Bleak Midwinter*

Arranged by John Leavitt  
Hal-Leonard Music

Gustav Holst's beautiful melody has been set by a multitude of composers throughout the last century. John Leavitt's setting is a new and fresh take on this beautiful carol. The original melody remains almost entirely unaltered, while the harmony shifts in often unpredictable and colorful ways. The piece is scored for SSA choir and is easily accessible in terms of pitch and rhythm. This arrangement is relatively short, but just the right length to be effective and a nice addition to a holiday concert.

## Choral Reviews for Church Choirs

Written by Brent Hylton

AzACDA Repertoire and Standards Chair—Church Choirs  
Pinnacle Presbyterian Church, Scottsdale, Arizona

*Children's Letters to God*

Music by C.M. Shearer

Text by Eric Marshall and Stuart Hample  
SATB Choir and Piano

Southern Music Company, 1982 SC115

*Children's Letters to God* was a Drama Desk Award nominated Off-Broadway musical that was based on the best selling book by Stuart Hample. The musical is about five young children who are friends that discuss their beliefs, ambitions, uncertainties, and questions common, but paralyzing, coming from children. Issues brought up in the musical are holidays, loss of a pet, divorces, sibling rivalry, the struggle of being un-athletic, and first love. For the past forty years, Dr. C.M. Shearer has composed sight-reading music for Texas Interscholastic League, North Carolina Music Educators Association, Omaha Public Schools as well as the Ohio Music Education Association (OMEA) during the most recent ten years. The piece was commissioned by the Texas Choral Directors Association. It is divided into five sections with various voice groupings—from unison to four-part. It makes for a delightful change from the ordinary weekly anthem giving choristers a challenge with rhythm and the English language. Excellent for a celebration of children or just general occasions.

*Cantate Domino*

Words and Music by Mark Hayes

For SATB Choir and Piano

Heritage Music Press, 2010 (division of Lorenz), 15/2698H

Mark Hayes' vocal and instrumental writing is widely acclaimed and performed across the nation. He is well-known for his unique choral settings which draw from such diverse styles such as gospel, jazz, pop, folk, and classical to achieve a truly "American sound." The popularity of his music is evident in the numerous offers of commissions he receives from universities and churches throughout the country.

Pure energy from start to finish, *Cantate Domino* features captivating syncopations, mixed meter, poly-

phonic sections, and a dramatic ending. Crafted in minor mode, it incorporates both Latin and English lyrics, which are brought to life by the toccata-like piano accompaniment. This is a general anthem that would be suitable anytime during the year and will give a fresh sound to any church choir library.

#### *Stay With Us*

Text from Luke 24:29; Phos hilaron (tr. Gracia Grindal)

Music by Egil Hovland

SATB and Piano or Organ

St. Olaf Choral Series

Augsburg Fortress, 1999, 0-8006-5882-5

Egil Hovland (born October 18, 1924) is one of Norway's most productive contemporary composers, and also, perhaps, the one whose works are most frequently performed. He has written symphonic works, concertos for various instruments, chamber music, choral works, music for children and a great number of sacred works of varying dimensions, including a church opera, church ballets and music to modern biblical plays.

The text is taken from the "Phos Hilaron," an ancient hymn dating before the fourth century A.D. The early Jewish Christians would sing this hymn during an event called the "lighting of the lamps." According to tradition, a candle was kept in the empty tomb of Jesus, and its flame was consistently maintained to represent the everlasting life of the Savior. Worshipers would gather around the tomb, the candle would be brought out into the gathering, and praise would commence.

From an excerpt of *Captive and Free*, *Stay With Us* is a hopeful, lyric addition to the choral repertoire. The serene music compliments the inspirational and reassuring text, Luke 24:29 and "Phos Hilaron," translated by Gracia Grindal. This piece can be used during the Easter season or as part of evening worship. Its lush harmonies will bring satisfaction to any congregation.

### **Choral Reviews for Community Choirs**

Written by David Perry

AZACDA Repertoire and Standards Chair—Community Choirs

Sierra Vista, Arizona

#### *Song for the Unsung Hero*

Joe and Pamela Martin

SATB with Three-part Treble Descant, Piano, and Optional Trumpet

Shawnee Press A2180

Soprano: C - e

Alto: C - c

Tenor: Eb - f

Bass: low Bb - C

This is a great setting for a patriotic program or an event honoring those who have contributed selflessly to our country. The writing is solid and quite accessible with several unison, two-part, and three-part sections that open to SATB passages. It culminates with a verse of *America* accompanied with a three-part treble descant before returning to a brief statement of the original theme. A moderately competent accompanist is needed for the piano part.

#### *Blades of Grass and Pure White Stones*

Orrin Hatch, Lowell Alexander, and Phil Naish

Arranged by Keith Christopher

SATB and Piano, with Optional Strings, Woodwinds and Brass Accompaniment

Daybreak Music 08745654

Soprano: A (below middle C) - e flat

Alto: A - e flat

Tenor: D - e flat above middle C

Bass: low F# - e flat above middle C

This is also a fine choral setting for a patriotic or Memorial Day performance. The choral writing is very accessible for most choirs. Much is in unison and two-part. The SATB sections, for the most part, are logical and easily rehearsed and performed. The text is powerful and gripping. The accompaniment is fairly easy.

#### *How Can I Keep From Singing*

Arr. from an American Folk Hymn by Ronald Staheli

SATB with Soprano Solo Unaccompanied

Hinshaw Music HMC1591

Soprano: B (below middle C) - high g

Alto: A (below middle C) - b flat

Tenor: low B flat - g

Bass: low E flat - d above middle C



Starting with an unaccompanied soprano solo, an alto line joins to complete the opening statement. The SATB choir then enters in an underlying five-part ostinato-style accompaniment as the soprano solo continues with a second verse and refrain. As the chorus takes the lead, the sound is filled out with divisi in each section. A key change up a minor third from G major to B flat major takes the piece to the peak before returning with the soprano solo and the underlying SATB ostinato in a quiet ending. This is a beautiful piece that wears well through the rehearsals. The rich harmonies and interesting vocal lines enhance the beauty and intensity for both the singers and the audience alike.

### Choral Reviews for Ethnic and Multicultural Choirs

*Written by Sarah Ross*

*AzACDA Repertoire and Standards Chair—Ethnic and Multicultural Choirs*

*Choir Director, Marana High School*

*Erik a Som*

Lajos Bardos

SAB, a cappella

Santa Barbara Music Publishing, SBMP47, \$1.85

[www.sbmp.com](http://www.sbmp.com)

*Erik a Som* is a Hungarian folksong arranged by Lajos Bardos, a professor at the Franz List Academy of Music who worked closely with Zoltán Kodály to revive choral music in Hungary. The SAB format is perfect for beginning ensembles because the men have a unified counter melody with the women rather than pure harmony and baselines. The women's part is mostly unison except for a few measures in each refrain. *Erik A Som* features four verses of Hungarian text with an easy-to-read pronunciation guide printed directly in the score. Each verse has the same pitch and rhythmic content, but varies in dynamics, presenting an opportunity for instruction in dynamic contrast and expression with a less experienced ensemble. The minor pitch content also provides a familiar yet engaging platform for venturing into unaccompanied singing.

*From This House*

Ben Allaway

SATB, a cappella

Santa Barbara Music Publishing, SBMP225, \$1.95

[www.sbmp.com](http://www.sbmp.com)

Whether as a closer for a final concert, a graduation piece, or a benediction at any time, *From This House* by Ben Allaway is an excellent way to give a send-off filled with joy. Featured in both English and Swahili, the inspirational text "From this house/to the world/ we will go/hand in hand" can also be connected to service and outreach programs to encourage action in the community. The piece is composed in an African style with one or more soloists over a double choir format. When used as a joint piece, the double choir format allows for easy rehearsal for ensembles in separate class periods that will be performing together. *From This House* begins peacefully but quickly crescendos into a rousing, celebratory conclusion.

*Under the Willow She's Sleeping*

Stephen Foster

Arr. Susan LaBarr

SSAA, a cappella

Santa Barbara Music Publishing, SBMP896, \$1.95

[www.sbmp.com](http://www.sbmp.com)

Susan LaBarr's breathtaking arrangement of *Under the Willow She's Sleeping* is certainly no *Oh! Susannah*. Stephen Foster's forlorn story of a mother weeping for a lost child is set here in waves of passion, tenderness, and grief. LaBarr's added counter melody acts as a guttural cry after each verse, which tells the story of a child laid to rest under a tree. The apex comes as the counter melody splits in two and all parts in divisi join in the wailing. *Under the Willow She's Sleeping* works well on both large and small scales and could be done with a handful of talented women, or a large or combined choir with equal effect. The harmony is not difficult but highlights the strengths of women's voices in unaccompanied, strong solo lines, a low and powerful alto line, and close harmonies that are beautiful and expressive. This piece must be heard—there is a fantastic recording on the SBMP website.

# In the Spotlight

## AzACDA Junior High Choral Festival

Friday, May 3, 2013

9 am to 6 pm

Camelback Bible Church

3900 East Stanford Drive, Paradise Valley

### Clinicians:

Dr. Sammy Brauer

Jennaya Robinson

Vernon Huff

Dear Directors,

Welcome back for the second half of your year. I hope this email finds you well and your choirs singing better than ever. I appreciate all of your feedback from last year's festival. We have set up another great event for this year. I am writing to let you know that our entire registration process has been streamlined to our website. You can now download forms, register, and print invoices right from [www.azacda.org](http://www.azacda.org). I apologize that this information was not out to you on the first day of the semester. However, we have taken great time and care to provide you with an efficient and streamlined process for registration. Thanks goes to our webmaster David Topping for his help in making this happen.

Our venue this year is Camelback Bible Church. If you have never been here you are in for a treat. As in the past you will have your performance time (15 minutes), warm up, pictures, clinic, beautiful venue, all for the member price of only \$150 per group. What a deal!

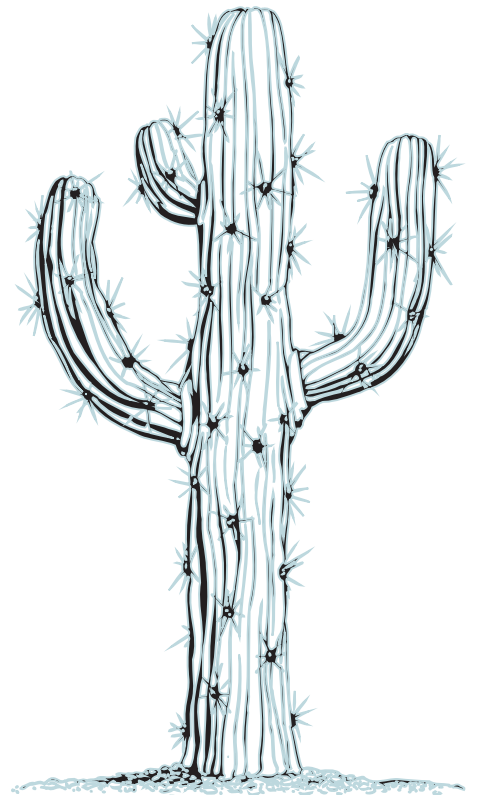
As always, if you have additional questions please feel free to contact me at [jason.conductor@gmail.com](mailto:jason.conductor@gmail.com) with all of your concerns.

Sincerely,

Jason Neumann

JH/MS R & S Chair, AzACDA

[jhms@azacda.org](mailto:jhms@azacda.org)



# Upcoming Events

## Arizona Music Educators State Conference

Dates: Jan. 31–Feb. 2

By showing your AzACDA Membership Card, you can attend this conference for only \$180. This conference provides many sessions for choral, band, orchestra, and special performance sessions. Please see [www.azmea.org](http://www.azmea.org) for registration details.

Please celebrate with AzACDA as we host a reception on Friday evening (Feb. 1) after the Special Directors Concert. This is a great time to relax with and network with colleagues. There will be light finger foods, and a cash bar.

## High School Choral Festival

Festival Chairperson: Jesse Sapakie  
[jsapakie@cox.net](mailto:jsapakie@cox.net)

March 22  
9 am to 6 pm  
Highland High School  
4301 E Guadalupe Rd  
Gilbert, AZ 85234

### Headlining Clinician

Dr. Gary Weidenaar, Central Washington University

## Four Seasons Summer Conference

July 11-13

Headliners:

Bruce Rogers, Mt. San Antonio College  
Jean Ashworth Bartle, Toronto Children's Chorus,  
Retired

Performances:

Academy of Tucson Advanced Women's Choir,  
Caleb Nihira  
Sedona Academy of Chamber Singers, Ryan Holder

Stay tuned for more information at [www.azacda.org](http://www.azacda.org)

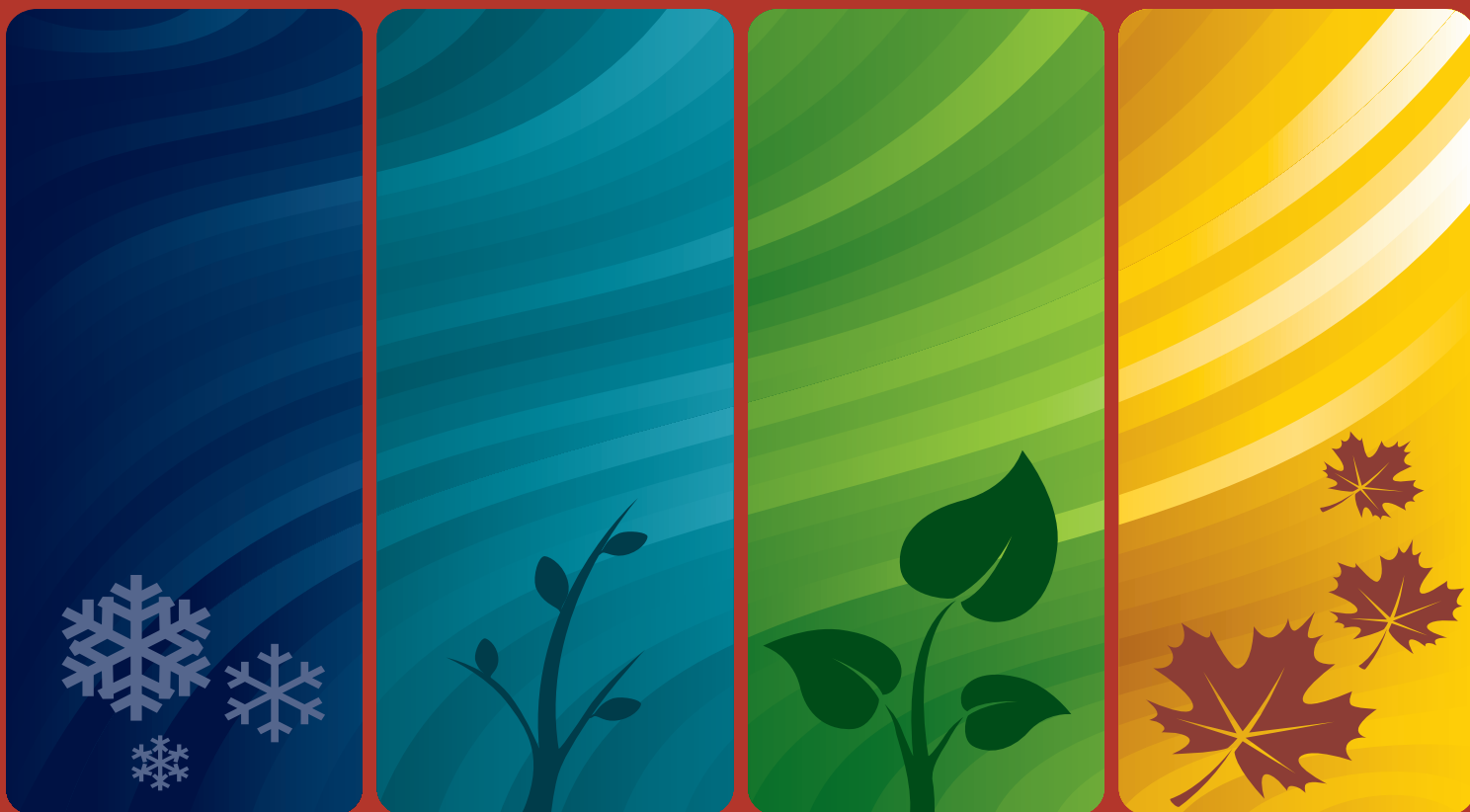
## Choir Nights at the D-Backs 2013

The Arizona Chapter of the American Choral Directors Association and the Arizona Diamondbacks will once again collaborate for the annual D-backs Choir Nights in 2013, with one in the Spring and two in the Fall. Here are the dates:

- Saturday, April 13 vs. Los Angeles Dodgers at 5:10 pm
- Saturday, September 14 vs. Colorado Rockies at 5:10 pm
- Friday, September 27 vs. Washington Nationals at 6:40 pm

Participating choirs will perform the *Star Spangled Banner* on the warning track before the games and will be led by guest conductors selected by AzACDA. Performances are highlighted on dbTV. The D-backs Choir Night includes a unique performance opportunity, a special discount on D-backs game tickets, and fundraising for your choir. Sheet music, a personalized flyer, and pre-game practice details will be provided following reservation. Performance spots are limited and will be filled on a first-come, first-served basis. Please visit the AzACDA website for further details, including contact and registration information.





# 4 SEASONS

July 11-13, 2013

Conference hotel: Four Seasons Resort Troon North, Scottsdale

Conference site: Pinnacle Presbyterian Church, Scottsdale

Headlining clinicians:

Jean Ashworth Bartle (Toronto Children's Chorus)

Bruce Rogers (Mt. San Antonio College)



Performances: Academy of Tucson Advanced Women's Choir, Caleb Nihira  
Sedona Academy of Chamber Singers, Ryan Holder

Stay tuned for more information at [www.azacda.org](http://www.azacda.org)