

ANTIPHON

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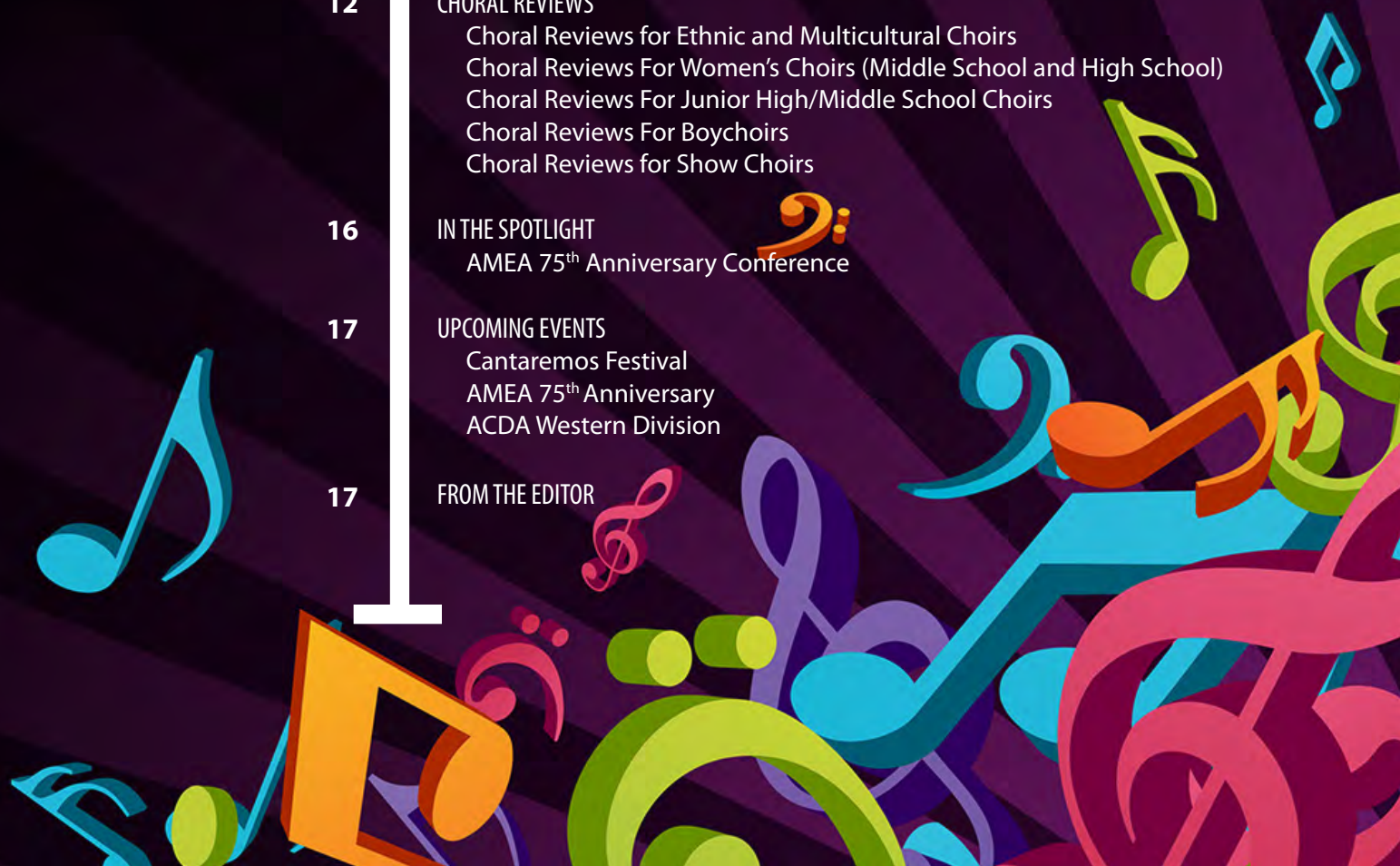
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THIS ISSUE

- 4 **President's Welcome**
Greg Hebert
- 6 **Strategies for Successful Sight-reading**
Written by Jason Neumann
- 8 **The Aging Church Choir**
Written by Frank Sargent
- 10 **I Have a Theme: How having themed concerts helps everyone**
Written by Sarah Ross
- 12 **CHORAL REVIEWS**
Choral Reviews for Ethnic and Multicultural Choirs
Choral Reviews For Women's Choirs (Middle School and High School)
Choral Reviews For Junior High/Middle School Choirs
Choral Reviews For Boychoirs
Choral Reviews for Show Choirs
- 16 **IN THE SPOTLIGHT**
AMEA 75th Anniversary Conference
- 17 **UPCOMING EVENTS**
Cantaremos Festival
AMEA 75th Anniversary
ACDA Western Division
- 17 **FROM THE EDITOR**



President's Welcome

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

AzACDA Continues to Grow

Welcome back to another season of music. Whether you direct choruses of any type or sing in a choir and just can't get enough, AzACDA is here for you to help serve you and meet your needs as a growing musician in the choral arts.

As President of the AzACDA it is my mission to strive to embrace state traditions and find new ways to reach choral musicians in order to strengthen the greatest of all musical expressions, the choral art!

This academic year is filled with exciting events and festivals that AzACDA will be sponsoring. Please take a few minutes to visit the web site and see what they can offer you and the people you serve. Never hesitate to contact any of the board members. We are all here to serve you!

This past July, the AzACDA Summer Conference was at Pinnacle Presbyterian Church and was truly a



wonderful event. Bruce Rogers and Robyn Lana were the headliners and offered techniques and inspiration for all levels of the choral arts. Elizabeth Schauer, Edith Copley, J. Edmund Hughes, Thomas Bookhout, Rebekah Osborne, and Joseph Johnston offered interest sessions that were engaging, practical and relevant to choral music instruction today. The Chandler Children's Choir (Aimee Stewart), Phoenix Girl's Chorus (Danya Tiller), and Mt. San Antonio Chamber Singers (Bruce Rogers) all performed as clinic choirs while the Academy of Tucson Advanced Women's Choir (Caleb Nihira) and the Sedona Academy Chamber Singers (Ryan Holder) performed a stunning evening concert. Bruce Chamberlain was honored as the AzACDA Choral Director of the Year. Special thanks go out to the people of Pinnacle Presbyterian and our former board member Brent Hylton for offering a venue for two years that was both practical and beautiful.

Since the move to the Phoenix area, the Summer Conferences have picked up in attendance averaging over one hundred participants the past two years. Keeping with this trend, AzACDA would like to offer the Summer Conference in the Phoenix area once again. However, it will be at a new venue. Camelback Bible Church in Phoenix, which has been the home to many festivals and events, will be our 2014 Summer Conference host. The Phoenix Chorale records there as it is a remarkable acoustic space. Since the church is centrally located in the Phoenix area, it is the hope of the board that there will be more food and hotel options. In addition, the location may allow many people in the valley to commute, providing a more accessible and affordable option. Elizabeth Schauer and I will be conference co-chairs. Please look for details soon.

Below are our new board members. We are truly fortunate to have so many

people volunteer their time away from their professional areas to serve all of us. Please say hello and thank them for their service if/when you see them.

Joyce Bertilson	Secretary
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Jeffrey Medlock	Repertoire & Standards Chair for Senior High School Choirs
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Melanie Openshaw	Repertoire & Standards Chair for Junior High/Middle School Choirs
Terrie Ashbaugh	Repertoire & Standards Chair for Community Choirs
Philip Carr	Repertoire & Standards Chair for Music in Worship

The Western Division Conference is in beautiful Santa Barbara, California. Congratulations to the three choral ensembles that have been selected to perform. Tucson Arizona Boys Chorus (Julian Ackerley), Phoenix Girls Chorus Cantabile (Danya Tiller), and the University of Arizona Symphonic Choir (Elizabeth Schauer) will proudly represent our fine state in performance sessions. This will be an event to remember and to take part in, so visit the Western Division web site for details.

Finally, take time to invite your colleagues to festivals and conferences this year. Sometimes it just takes one director reaching out to another to make a difference. Have a wonderful and blessed year!

Respectfully,
Greg Hebert
AzACDA President



STRATEGIES for successful Sight-reading

Earlier this year I had the privilege of being invited to present at the AzMEA conference on the topic of sight-reading. The impetus for submitting a proposal for the conference came from my experiences as both a sight-reading judge for AzMEA, as well as frustrations in my own classroom with regard to the reading abilities of my own students. In that session, I shared some principles and techniques that have worked for me. I would like to now share those again along with some refinements based on my own experiences this spring.

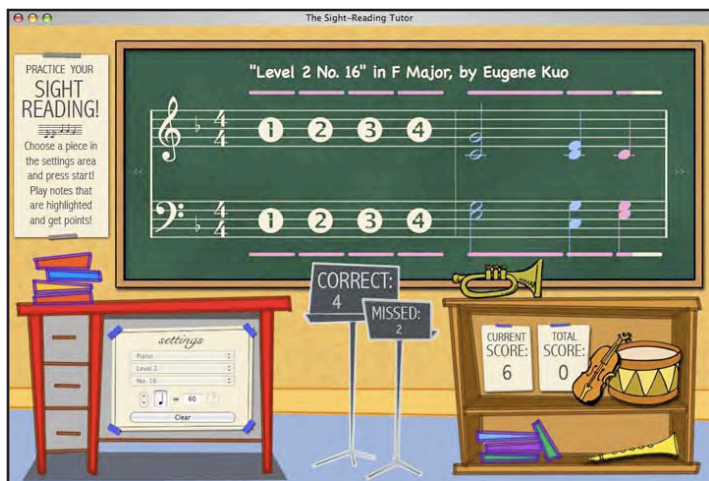
1. Sight-reading can happen in any context. No matter the level (high school, elementary, junior high, college) or the context (public school, church, community, or professional), you can use sight-reading as a tool. The way in which you implement it will be tailored to your choir's individual needs, but all of these levels and contexts are appropriate places to use sight-reading.

2. Develop a consistent routine. Incorporating sight-reading daily is a major key to success. If your choir sees that you take it seriously they will begin in time to do the same. However, if sight-reading comes and goes, it will quickly become difficult and tiresome to implement. Sight-reading is not

only for the time before festivals or regional auditions. Used properly this tool can become a strong part of any teacher's teaching tool belt.

3. Use contextual examples. One of the questions surrounding this idea is always "What materials do I use?" Use examples from the music you are currently working on. Excerpt a section you have not already read through and put it on your board, overhead projector, or Smartboard. Students can then read something they will encounter later in the music. Just as a runner would warm up by doing stretches that help the muscles involved in running, it makes sense for us choral directors to use examples that will boost the immediate reading

*Written by Jason Neumann
Choir Director, Mountain View
High School, Mesa*



needs of our choir. Isolated examples will help with overall skills. Targeted examples, however, will bring about the most success.

4. Plan for success. Set small goals for your group(s) that can be achieved. Do not throw everything in at once. Scaffold the sight-reading so that the singers can be successful from the beginning. Even if the first examples are not that complex, they will serve to bolster a sense of accomplishment for the singers and give them a reason to go on. Nothing is more frustrating than constantly working on something that seems too difficult.

5. Talk with other teachers. See what others are doing and how they are having success with their students. If they have a good system going, take what seems to be working and modify it to fit your needs. We are a community of collaborators and there are many directors who love to share ideas. If you are not connected with anyone, contact your state R & S Chair to find out who would be a good resource for you.

6. Do some research and find materials that work. In the time that I have spent in the public schools, there are several resources I have found to be very helpful. Musical Resources out of Toledo, Ohio puts out the Tom Stokes Choral Sight-reading Method. The beauty of this tool is that many voicings

are available at the Junior High and High School levels. In addition, each voicing has a beginning, intermediate, and advanced level. You can consult their web site to determine what is included in each level so that you can purchase the most appropriate set for you students. To make this set even more appealing, you simply buy one copy of the level and voicing you want and then you are free to make as many copies as you like for students in a single school. If one of your copies gets destroyed you may simply copy another the next year.

If you would like to do something directly related to our events here in Arizona, past sight-reading materials can also be accessed through our very own Arizona Choral Educators. The ACE board has made past sight-reading materials available to you by going to their web site at www.azchoraleducators.org.

While the task of sight-reading can seem time consuming, know that the skills you are building in your students are preparing them for a lifetime of successful singing and reading. If you have any additional questions please feel free to contact me, or any of our board members.



The Aging Church Choir

Written by Frank Sargent
AzACDA Past-President

If you are like several of us here in the valley, and you direct a church choir, many of your singers are above 50 years of age. Many of us direct "senior" choirs with an average age of over 65. After directing choirs in churches of different denominations for over thirty years, I have found that these choirs are made up of the most dedicated and committed people you will find. The weekly afternoon or evening rehearsal is a time for them to get out and socialize, as well as sing and make music. Be careful not to short-change your singers – they probably are capable of more than we would expect (sound familiar, teachers?). Make sure you give them good quality choral music to sing. Both you and your choir will get more enjoyment from the music and the effort to do a good job. Keeping these things in mind, now you can go ahead and rehearse.

As a person ages, he or she experiences a loss of range, particularly in the upper register of the voice. Consistent use of the upper registers – falsetto or head voice – in warm-up and during rehearsal, will help your choir members sing more correctly and healthily, and will help to expand their range both upward and downward. The singers more than likely have developed bad habits from not using this part of the voice, which results in a thin, "edgy" sound from the upper-middle to upper range.

Coupled with the use of falsetto and head voice is the training, or re-training, of the breath support muscles. We all know that

the fuel for our voices is breath. To keep the voice working properly, we need to keep the breath stream constant. A great exercise to help develop a good breath stream is to do a motorboat sound by vibrating the lips, mimicking a motorboat or a car. If the breath stream stops, the lips will stop vibrating. When I did this with my choir a few years ago, some had difficulty creating the sound. Many of us produced this sound when we played with our toy cars and trucks when we were quite young. Since I also wanted them to practice this at home on their own, my accompanist and I gave each member of the choir a brand new Hot Wheels car for Christmas. We then told them to go home and play with their new cars. It worked!!

If the singers are producing that "edgy," thin sound, have them sing the phrase on an "ooh" using only the falsetto, supported by a good breath stream. You can also have them sing the phrase on the motorboat sound, as well. Then have them work to sing the phrase with the same feel of that "ooh," coupled with a good breath stream. More often than not, the resulting tone is a lovely, more in-tune, vocally-correct sound that is much more pleasing to the ear.

If you work on these two things, you and your choir will present your repertoire in a manner that more fittingly enhances your worship and the purpose of your existence. It is well worth the effort.

*Peace and Grace,
Frank*





The University of Arizona School of Music



Dr. Elizabeth Schauer, conductor

Don't miss the UA Symphonic Choir in performance at WACDA Conference

Friday, February 21, 2013, 10:15 a.m.

NOW is the time to sing and pursue Choral Music Education at UA!

- Eight choirs
- Three full-time faculty
- Four ACDA conference appearances in 10 years
- 2014 tour to Musikverein in Vienna and Dvorak Hall in Prague

To Audition

Upcoming audition dates for Scholarship Consideration:

- October 26, 2013
- February 8, 2014
- March 8, 15, 29 2014

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I Have a Theme:

How having themed concerts helps everyone



*Written by Sarah Ross
Choir Director, Marana High School*

Though it can often seem daunting, programming and planning future concerts is one of the most exciting tasks for conductors. It is really a time for our artistry, interests, and creativity to shine. As is often the case, the ample resources made available through the internet can be just as overwhelming and confusing as they are helpful when sifting through the vast expanse of published music. I would like to argue for thematic planning as a tool that helps not just directors, but students, the choral program, and audiences to get the most benefit from a choral concert.

For the Students

One of the basic ways learning occurs is through identifying, understanding, and analyzing connections. A themed concert

provides an ideal platform for students to expand their learning experience beyond the notes on the page. A choral rehearsal filled with music that shares ideas, themes, or content can challenge students to move into higher orders of thinking – analyzing the meaning and consequences of similarities, or synthesizing the available information to reach new conclusions about a topic. Students can take time to reflect on the broader, more universal ideas conveyed in a themed concert about family, water, triumph, or war.

Students can also bring their own ideas to the theme and work to contribute to the overall mosaic presented by the choir. They can be encouraged to select pieces, create artwork, or collect and display works from other art domains that contribute to and enhance the highlighted ideas. In this way, students can gain a sense of ownership over the theme and the concert as a whole that grounds each piece performed firmly in context and meaning.

For the Program

Students can also benefit from a themed concert by the strengthened relationships between singers and choirs. When beginning and advanced ensembles work towards a common idea, a camaraderie develops that sets groups as equal contributors to a greater product. Emerging singers can share their musical and philosophical reflections with the most experienced, each one learning from the other. Common subject matter unifies many disparate choirs to a single program and makes the program



and the concert easier to promote, especially when a catchy title or creative artwork is put to use.

A choral program builds relationships with various organizations and communities by using theme as a structure to facilitate collaboration. Within the school, a program can partner with groups such as the fine art programs, English classes and their poetry or literature units, Academic Decathlon speeches, history or geography classes, instrumental music performers and ensembles, or dance classes. Work with these groups not only meets the National Standards for Music Education, it also solidifies a choral program's place in the school's curriculum and culture. In the community, local artists, cultural centers, historians, and resources can easily be invited to participate and share with students and audiences. A powerful way to collaborate based on a theme is through a service project. Students can select a need in their community to address as a practical application of the learning they do in the rehearsal. The concert is then used as a platform to promote ways to give back as students create opportunities for families and community members to give back.

For the Audience

In an ideal world, our audiences would be so musically sensitive and educated that they could actively listen and engage in every second of every concert at the highest levels. However, this is not the case in many communities and with many of our audiences. Thematic material presented in a concert can be a touchstone for audiences with little or no prior knowledge about music or the choral art. A clear and explicit central idea helps audiences to focus on each piece as a part of a larger whole, building schema as each piece

contributes to the big picture. A piece with challenging tonalities or foreign text can be less scary to a parent or friend when seen in a context that is familiar and easy to grasp. A framework developed for a listening audience leads to greater understanding of the individual works, the universal theme presented, and the art form itself.

For the Director

Thematic concerts present several tangible benefits for the choral director. The first is the benefit of advanced programming. Concerts that are planned in advance provide benefits, including: more thorough rehearsal planning; higher quality PR and advertising; more options for collaboration; and more options when navigating budget constraints. Themes can be seen as building blocks as a director designs a program, establishing systems and traditions that define the "who" and the "what" of a choral entity. Once a system is in place, the director can simply fill in the blanks with thematic ideas and music selections. Thematic programming ensures diversity by inviting the director to include a wide range of music ranging from classics to multicultural to women composers and every category in between.

A system for concerts that includes "theming" is especially helpful in reading sessions or internet browsing when the material can



seem overwhelming and challenging to sort and categorize. Theming narrows the broad spectrum of All Published Music of All Time to a more manageable amount. Having a system or structure with themes does not mean restrictions, however. On the contrary, directors gain flexibility when considering themes as tools for programming. Themes can be used multiple times with new sets of pieces. Themes can connect in one school year or across many years. Themes can be partnered or separated as needed (i.e. Night & Day, or just Night).

Themes can be useful to everyone involved in a concert, from performer to audience member. For more information about themes and lists of possible themes for your concert, be sure to visit www.choralnet.org and browse their repertoire section.

ChoralNet

AMERICAN CHORAL DIRECTORS ASSOCIATION



Choral Reviews for Ethnic and Multicultural Choirs

Written by Sarah Ross

AzACDA Repertoire and Standards Chair – Ethnic and Multicultural Perspectives

Choir Director, Marana High School

Jabula Jesu

Stephen Hatfield

SATB Unaccompanied

Boosey & Hawkes, 1956614, \$1.95

<http://www.boosey.com/shop/>

Jabula Jesu can be a great introductory piece to familiarize your choir with multicultural singing. With a mix of English and African text, this piece is complex but accessible for mid-range, mixed groups. As with many works in the African tradition, *Jabula Jesu* is based on several layered ostinatos that reach a climax with solos and sections in a call-and-response. Perfect as a closer for a concert set, the driving pulse keeps the performance rhythmic and exciting without added percussion. Pedagogical elements include syncopation and the use of dynamic contrast. This piece would also work well as a joint piece for several choirs of various abilities, with beginner groups on the main parts and the advanced choirs on the more complicated echoes.

Mbiri Kuna Mwari

Lee Kessleman

SSAA (optional percussion)

Boosey & Hawkes, M051467921, \$1.94

<http://www.boosey.com/shop/>

The best feature of *Mbiri Kuna Mwari*, aside from its breathtaking harmonic beauty, is its use of triple meter and hemiola. The meter sets Kessleman's composition apart from most works in the African style, as they tend to be in 4/4 time. *Mbiri Kuna Mwari* opens with a slow series of echoes that emphasize the text, the traditional Gloria text of the Mass liturgy. Then, vigorous percussion sets the tone for the main section with layers of ostinato that form a complex and interesting interplay between voices. Another slow section provides a chance for women's groups to work on tone, harmony, and phrasing. Then the piece finishes with a fantastic climax with new and old material mixed and layered together. *Mbiri Kuna Mwari* is an ideal way to show the capabilities and range of a treble group.

Loosin Yelav

Arr. Paul Carey

SA and Piano (SATB also available)

Santa Barbara Music Publishing, SBMP679, \$1.95

<http://www.sbmp.com>

Paul Carey has arranged this Armenian folksong about the rising moon into a work that is both lovely for the listener and full of educational moments for a beginning treble ensemble. There are two main contrasting sections in the work: a slower section where singers can work on unison, vowel shape, and tone production, and a more lively section with many opportunities to work on shaping and phrasing. The unique language and cultural background makes *Loosin Yelav* a nice addition to any program. It is accessible for beginning groups without being boring or too repetitive. The hauntingly beautiful piano accompaniment adds to the richness of the musical experience. An SATB version for a beginning to moderately skilled mixed choir is also available.

Choral Reviews For Women's Choirs (Middle School and High School)

Written by Sammy J. Brauer

AzACDA Repertoire and Standards Chair – Women's Choirs

Director of Choirs and Orchestra, Coronado High School, Scottsdale

Mister Santa

Words and music by Pat Ballard

Arr. Jill Gallina

SSA and Piano (instrument PAC option available)

Shawnee Press #35028194

Mister Santa was conceived from the original tune, *Mister Sandman*, written in 1954 by Pat Ballard, who then later set this work to *Mister Santa* for the holidays. This work has lived until now through recordings by greats such as The Supremes and The Andrews Sisters. I found a copy of an arrangement of this song (dated 1954, for \$0.20 a copy) by Stanley Applebaum, a successful arranger and composer, who is well known for hit singles written for singers such as Neil Sedaka, Bobbie Vinton, and more. Much of his success came from writing jingles for commercials, television, and most especially, his symphonic and big band works.

Jill Gallina, our featured arranger, took this exciting holiday tune and treated it with keen balance and held to the integrity of the piece. Her no-nonsense approach leaves the work in its original, delightful setting. The vocal blend takes precedence, while giving tribute to the Andrews Sisters' style of harmony. One must make mention of the chord progression in the chorus that follows the circle of fifths for six chords in a row. This piece is an audience-pleaser and will challenge your women's choir. Try it with or without accompaniment.

Hello, Girls

Music by Lloyd Pfautsch

Arr. Lawson/Gould

SSA and Piano

Alfred Publishing LG52453

Lloyd Pfautsch retired in 1992 as professor of sacred music and director of choral activities from the faculty of the Meadows School of the Arts at Southern Methodist University in Dallas, Texas, where he taught since 1958. Pfautsch served as associate dean of the Meadows School for three years and was director of the Meadows Chorale, the Mustang Chorale, and the Choral Union. He organized and conducted the Dallas Civic Chorus for twenty-five years. Pfautsch studied at Elmhurst College (Elmhurst, Illinois) and at Union Theological Seminary (New York City).

Hello, Girls is a tried and true American folk song that cannot ever be a tired piece. Deemed a great selection for festivals and contests, this work has been an All-State piece many times over. You will enjoy the bouncy 2/2 meter with the quick Fa-la-las that keep the momentum moving forward and draws the listener into the dance-like theme. The slow section with its choral harmony yet vertical movement leads you back to the toe-tapping Fa-la-las. The piano accompaniment serves only to support the vocal lines as it keeps the "oom-pah" idea intact.

Consider this work for women's voices. It is a lighter version of Pfautsch's creations, such as *Laughing Song*, "Music's Empire" from Triptych, *Consecrate this Place and Day*, and more.

Ma, He's Makin' Eyes at Me

Words and Music by Sidney Clare and Con Conrad

Arr. Linda Spevacek

SSAA and Piano

Lorenz/Heritage Music Press 15/2038H

If you have a women's choir capable of performing tight and quick-moving harmony, you will want to include Linda Spevacek's wonderful arrangement of this work in your repertoire. The fresh, newer arrangement brings to light the barbershop sound in a version doable for young women. The text is about Lilly, the silly girl who notices that "...he's makin' eyes at me."

The song was written in 1921 by Sidney Clare and Con Conrad, and the earliest reference to a recording noted is by Isham Jones and his Orchestra (early Chicago jazz), the B-side of his 1921 hit "Wabash Blues." In 1940, the song became a hit by Dick Robertson, but was also performed by Constance Moore in the movie by the same name. Since then, it has been performed and recorded by several artists, including a young Lena Zavaroni (Canada) in 1974 at the age of 10.

This work may be performed with or without piano accompaniment. Your women's group will enjoy the clever, rhythmic "vocal orchestration" parts with a dance-like, rhythmic feel, and, of course, the excellent treatment of the text.

Citations include, but are not limited to: JW Pepper, Inc., Lorenz/Heritage Music Press

Choral Reviews For Junior High/Middle School Choirs

Written by Jason Neumann

Former AzACDA Repertoire and Standards Chair – Junior High/Middle School Choirs

Former Choral/General Music Teacher, Elective Team Leader, Royal Palm Middle School

Choir Director, Mountain View High School, Mesa

Marienwürmchen (Ladybug)

Johannes Brahms

Unison Treble and Piano

Boosey & Hawkes

This delightful tune is set in three verses of German text. The melody may be learned in *solfège*, and then have the text added as students gain facility with the language. The melody is diatonic and therefore an easy read and great piece for the start of the year. The octavo contains a German pronunciation guide for those who may need additional guidance with the language. The piano part gently supports the singers with chord outlines and arpeggios. Because of the large amount of text, these pieces can serve as a great introduction to good diction and vowel formation. Easily programmed on a fall concert, this piece will serve to delight your audience as the singers communicate their interaction with the ladybug.

On Justice, Truth, and Peace

Amy Feldman Bernon

Three-Part Mixed Chorus with Descant, Unaccompanied

Heritage Music Press

The text for this composition is a combination of the words of two rabbis and the Hebrew text "Hine Ma Tov." The composer has chosen to use both English and the original Hebrew making this piece a refreshing combination of current and ancient texts. This piece will challenge your choir as it is a unaccompanied and reaches an optional six-part split at the end of the work. The descant is added in the middle section when the composer shifts to the Hebrew text. The range of dynamics, *pianissimo* to *fortissimo*, along with several tempo changes, bring life to the fragmented texts throughout the piece.

A great option for a concert closer, this piece is well worth the time for any concert involving peace.

Choral Reviews For Boychoirs

Written by Scott D. Glysson

Former AzACDA Repertoire and Standards Chair – Boychoirs

"Schlafe, mein Liebster"

Music by J.S. Bach

Arr. Reussner

SA or TB

Santa Barbara Music Publishing

This piece is a simplified version of the famous alto aria from Bach's second cantata in the Christmas Oratorio. Unlike many arrangements of these types of works, this arrangement keeps the melody in its entirety, and simply adds harmonization and notates the ornaments into rhythmic figures. Most of the piece is in unison, and the added harmony moves almost completely in the same rhythm as the melodic voice, making it simple to learn. The range is perfect for your male singers, never climbing higher than an E or lower than middle C. With English and German options, this short accessible piece is perfect for introducing young singers to early music.

Let Beauty Awake

Music by Laura Farnell

SSA

Santa Barbara Music Publishing

Laura Farnell is known for her simple yet beautiful melodies, and expressive yet accessible harmonies. *Let Beauty Awake* is no exception, and is a perfect piece for middle to upper level treble choir. The piece contains a wonderful balance of repetition, with just enough variation to keep it interesting for singers to learn and audiences to listen. This piece is wonderful for teaching about word painting, as Farnell colors the different harmonies that depict the different visual images of morning and evening. The piece is expressive enough to capture the interest of the students, while at the same time being easy enough to ensure a positive experience.

Choral Reviews for Show Choirs

Written by Kathrine Kouns

Former AzACDA Repertoire and Standards Chair – Show Choirs

Horizon High School, Paradise Valley, AZ

“Show People” (from *Curtains*)

Arr. Mac Huff

SATB and Piano (or accompanimental track)

Hal Leonard 08621534

Curtains was a flash-in-the-pan musical on Broadway. It was a funny little show within a show, and although it didn't last long on the Great White Way, this much-loved gem came out of it. The song is all about the love of performing and the qualities that describe a typical “show person.” It starts small with a simple solo, and then builds with each verse changing keys and increasing in tempo. It culminates with a big dramatic “kick-line” feel at the end that really makes it a great opener to any show. It lends itself to easy “character” choreography and you can include ample props and set pieces to make it look like the show is getting ready to “open.” If you are putting on a musical theater review show, or any kind of “coffee house” or “Broadway night,” this is a fantastic opener to set the tone for a great show ahead.

“Alice’s Theme” (from *Alice In Wonderland*)

Music & Lyrics by Danny Elfman

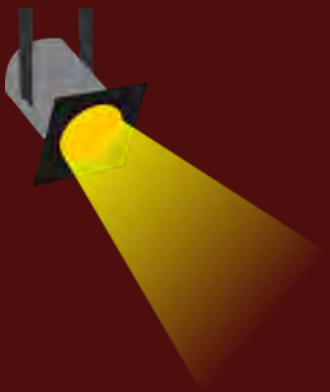
Arr. Mac Huff

SATB and Piano (or accompanimental track)

Hal Leonard 08751858

“Alice’s Theme” is one of those songs that has been overlooked because it was published as a “show choir” song, arranged by Mac Huff (who we all associate with show choir), and yet, it really is best when performed by a concert choir, or at least in a more traditional classical style of singing. This fantastic piece was written renowned composer Danny Elfman who does nearly all of the music for film director Tim Burton. The piece is the theme song to Burton’s film adaptation of *Alice In Wonderland* starring Johnny Depp. The haunting tune has a driving “gallop” underneath the melodic theme that really sets the mood for the creepy story ahead. The only problem with this piece is that its mood is completely reliant on the full orchestration. When performed with just the simple piano accompaniment, it loses its intensity and drama. The track that is prerecorded and available to order is surprisingly well done, but it still forces you to follow the track and stay within those boundaries of tempo and style. Ideally, if you could get a chamber orchestra to accompany the choir, it would be amazing! It is definitely worth checking out, and exploring accompaniment option that works for you. It is a great way to either challenge your show choir to sing in a more classical way, or to give your concert choir something a little more modern and mainstream.





IN THE SPOTLIGHT...

AMEA 75th Anniversary Conference

Welcome to an exciting year for music education in Arizona! During this anniversary year the Arizona Music Educators Association will be Honoring the Past, Celebrating the Present and Looking to the Future. Here are just a few of the ways that we will be doing this:

Honoring the Past – Keep an eye out on the AMEA website and our Facebook page for information on AMEA's origins and its work for the past 75 years. A video chronicling the history of AMEA is also being compiled.

Celebrating the Present – At this year's conference we will be adding showcase performances highlighting the variety of musical offerings in Arizona. These performances will take place on a new performance stage in the exhibit area.

Looking to the Future – The State Solo/Ensemble Festival will move to a two tier system with the first round being on-line. Be sure to check the new handbook on the AMEA website. We will also be establishing new modes of communication that we hope will be helpful to our members. Watch for our blog that is coming soon, and be sure to follow us on twitter at @A_M_E_A.

At this year's **75th Annual In-Service Conference** we will celebrate this anniversary with many special events and an impressive line-up of presenters. Special events and speakers include:

- ‡ an intergenerational choir, band, and orchestra composed of directors and aspiring high school musicians with an interest in entering the field of music education. Choral conducting/rehearsal workshops will be presented in conjunction with the intergenerational rehearsals.
- ‡ commissioned works for each of the intergenerational ensembles.
- ‡ Peter Boonshaft, Dr. Tim Lautzenheiser, Dr. J. Edmund Hughes, Randy DeLelles, and Jeff Kriske
- ‡ a university performance evening featuring the NAU Shrine of the Ages Choir and the UofA Wind Ensemble with receptions to follow.
- ‡ an honor level of the state solo/ensemble festival.

- ‡ a 75th Anniversary Banquet to be held on Saturday evening featuring a video honoring the history of AMEA, award presentations, and a performance by the Tucson Arizona Boys Chorus which is celebrating its 75th anniversary as well, and a drawing for prizes.

Sessions of interest to choral educators at this 75th Anniversary Conference will also include:

- ‡ Rebekah Osborne - Vocal Technique Trainings for Children through Warm-ups *she presented this at the ACDA Four Seasons so if anyone missed the conference they have another chance to see it
- ‡ Jill Sullivan - Empower Yourself with Assessment Knowledge for Student Learning and Teacher Evaluation
- ‡ Regina Nixon - Non Traditional Resources to boost your music program
- ‡ Richard Cangro - Common Core Rehearsals: Listening, Speaking, Reading Writing AND Playing
- ‡ Richard Cangro - Fostering independent musicians in the 21st century
- ‡ Randi Bolding - Capture, hold and incentivize the at-risk student
- ‡ Randi Bolding - Growing Great Sight-Readers from the Ground Up
- ‡ Randi Bolding - The Three "C"s structure to establishing leaders in our programs
- ‡ Mac Huff - Setting the Standards - Music for Middle School Chorus (reading session)
- ‡ Mac Huff - Sing with Glee - Pop Hits for a New Day (reading session)
- ‡ Mac Huff - The Complete Performer

AMEA offers a special conference rate to those music educators who are members of ACDA. We hope to see many ACDA members at the conference. Please visit AZMEA.org for more information on the 75th Anniversary Conference.

Sincerely,

Renee Shane-Boyd
President, Arizona Music Educators Association



HONORING THE PAST • CELEBRATING THE PRESENT • LOOKING TO THE FUTURE

UPCOMING EVENTS

Event	Date	Location
CANTAREMOS Festival	November 9	Skyline HS
AMEA 75 th Anniversary Conference	Jan 30 – Feb 1	Mesa Convention Center
ACDA Western Division	Feb. 19-22	Santa Barbara, CA

Dear AzACDA Colleagues,

Please join us for the culminating concert of the 2013 AzACDA Cantaremos Honor Choirs. Hear from approximately 200 of Arizona's best fifth through ninth grade students, representing three different choirs. Our guest directors have planned a wonderful program for each of our groups and we are excited to share our concert with you. The concert will be held on the campus of Skyline High School in Mesa, Arizona on Saturday November 9th, 2013 at 4pm. Tickets are available at the door.

Invite a friend and come join us for a wonderful afternoon of music making. We look forward to seeing you there.

Sincerely,

Jason E. Neumann

AzACDA Cantaremos Festival Chair

FROM THE EDITOR

by Jeremy Manternach

Dear AzACDA,

For those of you who may not know me, I am in my second year as an Assistant Professor of Choral/Vocal Music Education at the University of Arizona. It is my pleasure to serve as the new editor of Antiphon. We are also working with a wonderful new designer, Robert Ashbaugh. With contributions from our AzACDA board, we're confident that the quality of the journal will remain top notch.



In addition, we want you all to know about an opportunity to reach our AzACDA membership. As you see on this page, we are offering space in Antiphon for any choral-related group to advertise. The space runs from a couple of square inches to an entire page. If you want to reach a large number of people who love choral music in Arizona, we hope you consider placing an ad with us!

I hope you are having a productive start to the fall choral season.

All the best,

Jeremy Manternach, Ph.D.

ADVERTISING SPACE

The Antiphon is the newsletter of the Arizona Chapter of ACDA (AzACDA). It is published three times a year (fall, winter, and spring) to communicate with AzACDA members and to heighten interest in joining AzACDA by non-members; to promote workshops, festivals, and other programs of AzACDA; to present educational articles for members and non-members; and to create a sense of community among choral directors and interested others across Arizona. Items for publication or advertisements can be submitted to the Editor at the address below. Advertising rates per issue are as follows:

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

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

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

Send to: jmanter@email.arizona.edu



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