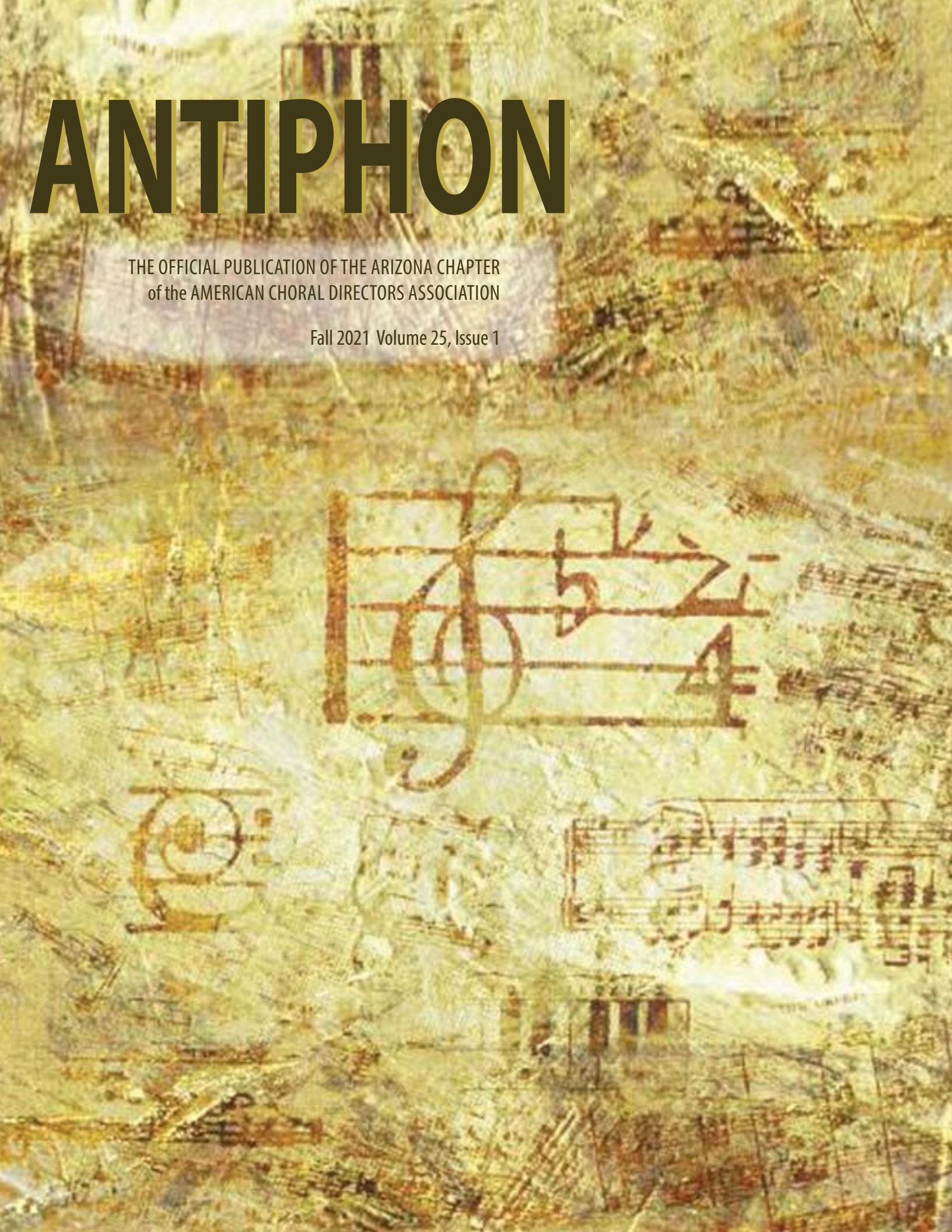


# ANTIPHON

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# Arizona ACDA Leadership

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# From the President:



Ted Gibson  
AzACDA President  
Gilbert Classical  
Academy  
University Presbyterian  
Church  
[president@azacda.org](mailto:president@azacda.org)

To My Arizona Choral Colleagues,

Thank you all for entrusting the leadership of this incredible organization to me. I am honored to be the President of the Arizona Chapter of ACDA and I could not have picked a better predecessor than Aimee Stewart. Her leadership and vision during the past two years have given me great hope for the future of choral music in Arizona!

I would like to take this opportunity to introduce myself to those of you who may not know me. Firstly, and perhaps most importantly, I am an Arizona native. I have a deep love for this state and I am very grateful to my father for the many day trips, fishing excursions, and camping trips that gave me an appreciation for Arizona as a young boy. Choral directors often work so hard to encourage their choirs to channel the beauty of nature into song. We are lucky to work and sing in such a beautiful natural setting!

I joined ACDA as an undergraduate student at Arizona State University and my first ACDA experiences were the Western Region conferences in Hawai'i and Las Vegas (great venues for a college kid!) I remember meeting Moses Hogan and watching Eric Whitacre lead a workshop with the BYU Singers. Hearing the Albert McNeil Jubilee Singers perform to multiple standing ovations gave me the "choir feels." These are formative experiences at the age of 19 (or any age for that matter!) As a young choral educator I taught for six years in the Mesa Public School district then pursued a master's degree in choral conducting at Northern Arizona University. After my great adventure up north I returned to the Valley and started teaching at Gilbert Public Schools. Today I direct five choirs at Gilbert Classical Academy and the chancel choir at University Presbyterian Church in Tempe.

In all my experiences with professional organizations, ACDA seemed to offer something unique. ACDA is synonymous with prestige and represents the best of our craft, yet the organization is structured in such a way that every choral director has an opportunity to connect, to share, and to collaborate. From student chapters to state and regional level organizations, members have access to a wealth of resources and growth opportunities. That is why I'm excited to take on this leadership role. Our board and our members have already been thinking "outside the box" and now is the perfect time to put these new ideas into practice. Together we can support each other, restore the choral communities that have been suffering through the pandemic, and provide a richer, fuller, more diverse music making experience to all the amazing people in Arizona who have made choral music a part of their lives. ☰

Ted Gibson  
President, Arizona Choral Directors Association  
Gilbert Classical Academy  
University Presbyterian Church



# Building Voices and Community:

## Vocal Exercises for the Post-COVID Choir



*Alyssa J. Cossey, DMA  
Assistant Professor  
of Choral Music and  
Music Education at the  
University of Arizona  
University Community  
Chorus, Coro, and the  
Wildcat Choir*

*Written by Alyssa J. Cossey, DMA*

As we begin planning for the fall semester and a return to in-person singing, some of us may find that things are not quite “back to normal.” Depending on your school or choral organization, ensembles size may be limited, singers may still be wearing masks or distanced 6 feet apart (or more), rehearsal time may be limited, and performance and rehearsal spaces may not have re-opened. And, if you are lucky enough to be safely back in-person without any COVID-related restrictions, you still might find that the choir before you is not the choir you last saw and heard in March of 2020. After 16+ months of singing outdoors, masked, distanced, and for limited amounts of time (or not at all), our singers are going to need help getting back into top vocal health. What does that mean for choral directors as we anticipate the triumphant return of choral singing? If you are anything like me, it means a lot of planning and optimism, but also some caution, patience, and flexibility.

Many ensemble directors have already declared this coming school year a “rebuilding” year, as they focus on retaining and recruiting students and building back the vocal and musical skills that may have laid dormant since March of 2020. This may include programming less difficult repertoire, limiting the number of pieces we introduce to our students, postponing or cutting fall performances, or inviting guest ensembles to help “fill out” a concert program. It may also mean dedicating more rehearsal time than usual to helping our students develop and rebuild their vocal technique.

In a choral rehearsal, vocal technique begins with the warm-up, but our singers don’t just need to build back their vocal stamina and strength this fall, they also need opportunities to build community. The following is a list of vocal exercises that can be used or adapted for any ensemble that will help build both vocal technique and community. These exercises are designed to transform redundant and rote warm-ups into opportunities to experiment, have fun, and fully engage with singers’ vocal mechanism and one another.

### **Physical Warm-ups**

**Follow-the-leader:** (Energy, movement, body awareness, following (gesture), & teamwork)

Description: Students get into a single file line behind you, and you instruct students to follow only the person directly in front of them. You then lead them around the room: walk, hop, skip, spin around, phonate in different ranges, clap, sing, anything that gets students moving, following, and vocalizing.

Variation: Have individual students lead.

**Clap with Me:** (Focus, body awareness, movement, energy, establish rhythmic patterns)

Description: This is a great activity to get students moving and breaking down bad posture. Students follow your movement exactly as you do it, at exactly the same time as you. You can clap low, high, across your body diagonally, etc., and the singers match you stretching their bodies, and incorporating breath into their movements. You can make this into a competition “Last Singer Standing” by having students sit out if they make a mistake, the last person standing wins and gets to become the new leader.

Variation: Include phonation/singing with movement. You can also incorporate rhythmic patterns that students will see in the music in this activity.

### **Rhythmic Development**

**Counting Game:** (Steady beat, inner pulse, meter, vocal independence, focus, leadership builder, improvisation skills, following)

Description: You will need four volunteers to begin. Each student represents a beat (1-2-3-4). You select a moderate tempo to start and count the volunteers off in time. Each student then says their beat in time (1-2-3-4). After students begin to get the hang of it you can use just your gesture to show changes in tempo, articulation, dynamics, etc. The next step is to remove specific beats by saying, “beat two out” or “beat four out.” The student will then stop saying their beat, and it is replaced by silence. You can also add students back in with sound (replacing their number with any appropriate sound – this can and should be fun and silly). You might also encourage students to incorporate movement with their sound. You also can introduce different meters (that correlate to your repertoire), subdivision (to help students understand, visualize, and perform syncopations and off-beat passages), or you have multiple groups perform different meters at the same time. You can also do this activity with sections of the choir instead of individual singers.

Variation: Improv (percussion, bass line, hook, melody, rap, subject)

**Four Beats Behind:** (Focus, steady beat, rhythmic development and independence, ensemble listening)

Description: Tap a four beat (or three, two, five, whatever meter you are working in) pattern and have students follow four beats behind. Then move to a different pattern or movement while students mimic your first four beats. You can alternate or change rhythms, melodies, or sounds within the four-beat pattern. You can again reinforce rhythmic figures from your repertoire. Include snapping, clapping, stomping, singing, the YMCA, whatever you want to get your students moving, laughing, and working together.

Variation: Students can follow in a round-like fashion, either in rows or sections, and four, eight, twelve, etc. beats behind. (Hint: They just watch/follow the people four beats ahead of them).

**Rhythm Card Games:** (Notation identification, rhythmic reading skills, independence, steady beat)

Description: I use laminated rhythm cards (link below) and add magnets to the back (so I can throw them up on the board whenever needed), but any projected or written rhythm modality will work (Google Slides/[SightReadingFactory](#)). There are tons of games you can play to help reinforce new or challenging rhythmic patterns and keep students stay engaged through repetition: you can assign specific rhythms to sections or rows (odd rows clap only half and whole notes, even rows clap eighth and quarter, etc.), students can perform the rhythms along to “real music” or to recordings of their current repertoire, or they can perform them using different dynamics and articulations, even changing the “feel” by asking them to “swing” specific cards/measures.

Another game I play is called “Row Challenge,” which also works with rhythmic or melodic cards/patterns. You start by placing the same number of cards (or measures) on the board as you have students in each row. Then, you have the first student in Row 1 complete the first card or measure. If they do so correctly, the next student can try their card, and so on, until the end of the row. If someone in that row makes a mistake, their turn is over and the next row gets to try (also starting with the first card/measure). The first row to get through all of the cards correctly wins! (Suggestion: If you use a repetitive game like Row Challenge to introduce new rhythms, make sure to put the new or most challenging rhythm(s) at the beginning so students see and hear it performed the most. Save the simplest rhythms for the end because they will only be performed a couple of times.)

Link to rhythm cards: <https://www.halleonard.com/product/44223117/hal-leonards-rhythm-flashcard-kit>

### **Phonation/Vocal Warm-ups**

**Repeat After Me:** (Non-pitched vocal warm-up, register identification, accessing head voice/falsetto)

Description: Have singers repeat after you exploring a variety of ranges: Bark Like a Chihuahua, Bark Like A Great Dane, Laugh Like Santa, Cackle Like a Mad Scientist, etc.

Variations:

- ♪ “Dad, Can I Borrow the Car” – or any other sentence. Repeat three times, the first time calmly and in a low voice, with each replication higher and more desperate. Great for helping developing bass voices use their falsetto.



♪ **No Game:** Model saying the word “No” in a variety of ways and have students repeat it back to you. Incorporate movement to match different ranges and styles. I usually ended with a loud 2-year-old tantrum, “No!”

**Solfège-ball** (Audiation, pitch matching, displacing octave (TB changing voice), listening, physical movement, reinforce hand-sign practice)

**Description:** Have everyone sing a scale from Do–Do in a selected key. You go first by singing low “Do” and showing the accompanying hand-sign. Then, call out a student’s name and throw a squishy ball (mine was a football, but anything soft will work) to that person. They must then sing “Re” and demonstrate the appropriate hand sign. If either the pitch or the hand-sign is incorrect, they must sit and are out. You can continue up and down the octave until only two people remain. Students then begin the “lightning round,” passing the ball back and forth as quickly as possible until someone makes a mistake with either the pitch or the hand-sign. The last person standing wins. (Suggestion: When I first introduce this in the fall, I allow students to sing in whatever octave is most comfortable, but, as the year progresses, you may require it to be sung in a specific octave if you are focusing on head voice/falsetto singing.)

**Variations:** Limited ranges: five-bite instead of octave scales, intervallic leaps outlining different chords

**“Point to Someone Who…”** (5-note vocalize, tone, breath, line, energy, physical engagement, community building)

**Description:** Sing a 5-note descending pattern on the word “you” moving up or down by half steps (sol to do). Each time you move by half step students should “point to someone who…” and choose a different descriptor for that day. Point to someone who is: a great musician, always makes you laugh, you are glad is in choir… etc. Students must then ENTHUSIASTICALLY point using their entire body at different members in the ensemble. This allows them to connect, give compliments, and engage physically in their singing. Extra credit for the most creative pointing!

**Variation:** Allow the students to make suggestions about who the class should point to today.

**Half Step Add-Ons** (Focus, engagement, vocal development, movement, humor, phonation)

**Description:** We often do warm-ups at the piano that move by half steps. Think about ways in which you can engage students, avoid “auto-pilot,” and help them to begin recognizing that (or other intervals). You can add a gesture in between each vocalize, and students can stomp, snap, or clap in rhythm. They can also high-five, etc. Experiment and ask your students for ideas. My students saw that Geico commercial (an oldie now) with the camel in the office that kept asking, “Hey, What day is it today…” “Hump-Day!” This became our Wednesday tradition. Between each exercise, students would say “Hump-Day” in silly voices or alternating registers anytime we moved by half step. 🎵

## Empowering and Growing Leaders in Junior High Choir

*Written by Allie Fardelos-Cheatham*

As a choir director with Type A personality, I have a difficult time letting go of control and striving for perfection. Sound familiar to anyone else? Except, I know I would not be the teacher or the person I am today if it weren’t for the leadership opportunities my choir directors gave me when I was their student.

Here are the latest ways I’ve been incorporating leadership with my junior high choirs.

### **Warm Ups**

Everyday I start warm ups the same way—first stretching, breathing, then vocal warm ups. Sometimes our stretching also includes brain breaks and focus techniques including “follow the conductor” clapping games and “Four Beats after Me”. Letting students lead stretching, breathing exercises, and these focus exercises is a simple way to let students lead once they have watched you model it for at least three consistent weeks. Students may act a little shy and awkward—they are junior high kiddos after all—but I always love seeing them light up as they realize what it feels like to lead the ensemble.



*Allie Fardelos-Cheatham  
Junior Director,  
Chandler Children's  
Choir*

## Ownership in Voice Parts

First quarter repertoire for my choirs always consists of Partner Songs and Rounds. It's a great way to introduce independence in part singing and allow your students to gain confidence in their singing. One of the other things I love most about Partner Songs is that the voicing between parts is very similar. The last thing I want JH kiddos to do is pigeon-hole themselves into one voice part. I let students pick their own part after each part of the Partner Song/Round has been learned. I found this to be the most successful way to get a balanced sound from the choir because they were more willing to sing out since it was their personal choice. In one song the student may be singing part one, and in the next they are singing part three—also teaching them how to read different parts within a score.

## Stage Crew

This is one of my FAVORITE ways to let students lead. I myself started being part of the stage crew in the 6th grade. My mom saw me running the sound board at my first choir concert and told my director, "You're going to let her run sound—she's 12!" and my teacher said "Yup! Why not?" Currently, I have one "stage manager" per class, and a "club stage manager" that is in charge of the entire stage crew. The stage crew will run sound, lights, bring out mics, stands, curtain cues, act as ushers, and so much more!

## Choir Council

Many of you have probably heard of choir councils for high school choirs, but I had never really seen it implemented in junior high before. It can be difficult in junior high to grow a consistent leadership program with the high two-year turn over. My junior high "choir club" has your standard president, vice president, secretary, and treasurer, but each class also has their own set of council members as well. These council officers have more duties specific to the choir such as class librarian, spirit director, event planner, and historian. This year I have about thirty students on our Choir Council/Stage Crew. I am so excited to have so many students have the chance to grow as leaders. So far, they have already come up with ideas that I never would have thought of before. It's also amazing to see how they feel when they know they have a voice in their choir program.

## Recruitment

The thing at the top of all our minds this year... How do we recruit after these complicated couple of years?! I decided that the more people to help, the better—and who better to recruit the kids we want, than their friends who are already in our choirs? At the end of the 20-21 school year, I visited some classrooms and convinced some students to join, but I also did a "Fantasy Choir Draft" similar to a Fantasy Football draft. Students (or "Recruiters" as we called them) could take flyers and hand them out to students to join the choir (both at our JH and at their former elementary schools). "Recruiters" could also sign people up as they talked to them, getting their name and student id number on a list and then turn in that list to me. This was a great opportunity for students to learn communication skills on how to talk to their fellow peers about something they love—choir. ☰

# The Nonference: AzACDA's Annual State Conference, 2021 Version



Aimee Stewart  
Founder/Artistic  
Director, Chandler  
Children's Choir

*Written by Aimee Stewart*

After more than a year of doing virtual choirs, hybrid rehearsals and online conferences, coupled with the continued unknown of the future, it made it difficult to know how to plan our annual state conference. Usually, over a year of planning goes into these events: booking headliners from out of state, hotels, concert venues and guest choirs as well as about 30 different interest sessions. As time marched ahead, my colleagues and I realized we would not be able to make any grand plans with certainty. And yet, things were improving—the vaccination rates were increasing, with teachers having had the chance to be first in line, and Covid rates were going down.

I pondered what our membership needed most and came up with a few key things: 1) To see and hear each other in person. 2) To sing together and 3) To aid in rebuilding our programs in the coming season. Remembering that our very own Arizona ACDA Board members offered a wealth of knowledge and expertise in each of their areas, and with the promise of the beautiful Higley Center for the Performing Arts as a venue, an idea was born.



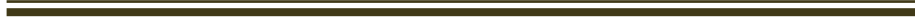
Usually a conference costs members \$150 to attend; our nonference was free with a current ACDA membership. Usually we cram in as many sessions as the venue will allow; our nonference offered one session at a time for a different focus area. Past conference classes sometimes felt rushed to finish everything on the topic; our nonference had eight 90-minute sessions to offer deep dives into each area, with reading sessions worked into interest topics, panels, guest composers and interactive activities. Usually attendees are torn between several choices of classes to choose from; the nonference style of one class at a time meant that everyone—from university to children’s choir, worship music to show choirs, were all together, unified in learning, possibly attending interest sessions we never had before and finding that a surprising amount of content applied universally to choir conductors. Finally, the 30-minute breaks in between sessions offered a chance to reconnect with colleagues only seen from a Zoom square for the previous 15 months.

The structure was designed to support our priorities, but the success was totally dependent on our Board members. And did they ever deliver! Each in their own unique way, with their strengths and expertise on display, I could not have been prouder of our Arizona choral directors. From remembering how to teach a song to a young child, expanding our musical horizons to reach the masses via contemporary commercial and world music, especially Filipino, to a panel discussion that got to the heart of our profession’s challenges, we completed the day with an enlightening session on community and church choirs. My biggest takeaway from day one was that we have so much more in common as conductors than I remembered. Whether we are teaching in school, church, or community, young or old, novice or advanced singers, we’re all here to do the same thing—connect as humans in voice and song.

Day two started strong with a JH reading session and ice breakers that would work for any age group (Disney Jeopardy, anyone?), a new and old discussion about high school choirs, recruitment and retention strategies for school and community choirs with amazing tips on how to access grant money for your programs. The day ended with what turned into a literal dance party in the Show Choir and Vocal Jazz session. I came away proud and impressed by our local leadership.

Filling in the cracks were the Materials Swap—uniforms and music galore!—the Revolving Buffet, and the Lifetime achievement award for our dear Dr. Copley. There were also the intangibles – lunches and idea swapping, hugging old friends and making new ones, and planning for the future. And for me, whenever I attend a state conference, I always feel like I’m finally among “my people”—my fellow choir nerds who are just as passionate as I am about this field, who understand why this is so important to me.

There was this sweet spot this summer in between when we were all able to be vaccinated and when Delta reared its ugly head, and I’m so glad we took advantage of that window to hold our nonference. We’ve learned there is just no substitute for seeing each other face to face, singing in a roomful of conductors, dance parties, ice breakers, or discussion panels. It was the very epitome of the choral world—people coming together to better the world around them. My faith in our profession and particularly the depth of our own Arizona talent has been renewed and because of that, I know we will make it through this difficult time if we keep working together. ☰



Do you have the ACDA app on your mobile device? Click [HERE](#) to learn how to install and use the app. With the ACDA app you can:

- Stay up to date on the national ACDA news feed
- Share with colleagues in the forums
- Communicate with other members
- Renew your membership
- View job opportunities or post a resume in the Career Center
- And more!

# Choirs Overcoming the Pandemic:

## Isolation vs Collaboration



Joey Johnston  
Chandler-Gilbert  
Community College

*Written by Joey Johnston*

When the pandemic first ensued, we, as choral directors, found ourselves feeling alone and nervous about how we would proceed. The communal experience we thrive on was taken away from us. Our choir families became virtually hidden behind a screen. How could we rekindle that glow/fire and be the light for our communities? They needed us and we needed them!

In our minds we heard: "Choir directors make things happen!" "Performing arts always finds a way!" "We save lives!" We all felt the weight of holding everything and everyone together during this time of separation and division. If isolation has taught us anything, it is this: we cannot do this alone. And because of this, we've reached out more than ever before. Now, our choral family has become larger than our classrooms. We have new connections, strategies, endless possibilities to share experiences and gain knowledge from composers, choral directors, and ensembles across the musical spectrum.

### **"Ain't no valley low enough": How have we been getting through this?**

During this time of uncertainty and isolation we have continued to find ways to connect. Social media pages have been created gathering experts in the field together from all over the nation to find a way to keep the fire going! Composers and publishers graciously opened up doors to free resources. Conferences, webinars, professional growth opportunities, and virtual think tanks continue to be offered. Everyone is pitching in to help!

### **"I get by with a little help from my friends": Working together!**

It is in our choral nature to be an ensemble. In summer of 2020, ACDA gathered Covid Task-Forces from all areas of the choral community. Within a short time, experts in the field produced sustainable practices, solutions, lesson plans, and resource ideas for all types of learning modalities. It was a phenomenal and successful undertaking that will continue to build and refine our new choral experience moving forward! Resources for Choral Professionals during the Pandemic

### **"Let's get together, yeah yeah yeah. Think of all that we could share": Replacing isolation with collaboration!**

Though quarantined, we still connected with familiar faces, bringing "our friends, composers, and colleagues," expressed Jonathan Talberg, from Long Beach California, "across the nation and the world, into our classrooms." Being isolated led us to consider new mediums, such as virtually involving guest clinicians into our rehearsals.

We also connected with new faces and friends. In many ways, the recent chaos created an ongoing ACDA National Conference that has already and will continue to exponentially expand our paradigm of what we call a choir. Opportunities like these to bring together professionals in the spirit of collaboration raises the bar for what is possible.

### **"Celebrate good times, come on (Let's celebrate)": Seeing the good in what we've already accomplished!**

There are many positive things happening in our choirs. Cami Clausen from Chandler mentioned about her choirs "We've stopped taking things for granted and have become more gracious for the things we have." Our new reality is that our rehearsals are being refined and our students are "realizing how to maximize rehearsal time and REALLY appreciate time with their friends," noted Erin Sobo, our Co-R&R Chair for Middle School and Junior High Activities. .

Our choir ensembles are "stepping into leadership roles" as Lori Bottomley from Mesa explained. "They want to have a voice in the choir and are willing to try new things". Lori describes how her vulnerability in trying new things has allowed her choir family to be more fearless. She points out something we should always bear in mind : "It's okay to make mistakes".

Our AzACDA President, Ted Gibson proudly proclaimed, "I'm an Adobe Premier BOSS now! Maybe I'll have a second career in post-production video editing!" We all are being engulfed with new technology and platforms to survive. We are compelled to become experts in areas we never imagined. Doing this together makes this all possible.

**"Ain't no stoppin' us now": We've got this!**

Listen to Elane Hagenberg's "You Do Not Walk Alone". This traditional Irish Blessing reminds us that "When shadows fall, you do not walk alone". In Kyle Pederson's "There's Gonna Be A Home Comin'", we can look forward to the day when we are back doing what we love doing—making beautiful live music! It will be a homecoming and we will overcome this pandemic—Together! 🎵

## Choral Reviews

### Community Choir Holiday Selection



*Written by Matthew Frable  
Minister of Music, Shepherd of the Hills  
Lutheran Church*

***"Joy to the World"***

Words by Isaac Watts, 1674-1748  
Music by Thomas Keesecker  
SATB with piano  
Publisher: Choristers Guild # CGA1467  
Published 2016

Although the traditional, sacred "Joy to the World" text is used, this selection has a new, upbeat melody. Verses 1, 2, & 4 have the same voice parts while verse 3 is slower, softer, and more expressive. The vocal parts fall within typical ranges with no divisi. There are a few rhythms that may require a little extra practice but are certainly manageable. In the notes provided, the composer offers a couple adaptations for an SAB chorus. The strong piano part helps drive the energy for this selection.

This is a delightful setting of the familiar words. While some sections may take a little work, the piece is moderate in difficulty.

***"Jingle Bell Rock"***

Words and Music by Joe Beal & Jim Boothe  
Arranged by Alan Billingsley  
SATB with piano, optional SoundTrax CD  
Also published for SAB, SSA, 2 pt  
Publisher: Alfred #40017  
Published 2013

This "lively swing" setting of "Jingle Bell Rock" would be a nice, upbeat addition to your holiday repertoire. The first verse features the TB sections singing the melody primarily in unison with the SA sections providing harmonic accompaniment on "ooo". Most of the selection offers a smaller, optional third note for SSA singing. There is a short two-part scat style section in the middle with the TB singing the melody and the SA singing a harmony part on "ba". Chord symbols are included above the piano part that may be used to add guitar and/or bass. Vocal ranges are moderate, and the piece is medium difficulty.

***"Angels in Seven"***

Words by Charles Wesley  
Music by Felix Mendelssohn  
Arranged by Philip Kern  
SATB with piano  
Publisher: Mark Foster Music #MFA0022  
Published 2007

This energetic, upbeat setting of "Hark! The Herald Angels Sing" uses the familiar sacred text and melody with new harmony and rhythms. Based on 7 beats per measure for part of the piece, the time signature reads 3/4 + 4/4, but feels more like 6/8 + 4/4. Although the rhythms may look confusing, once you get the feeling of how the rhythms flow, it is not too complicated and stays fairly consistent. Verses 1 & 2 use the 7-beat rhythm and the refrain switches to a straight 4/4 pattern. Verse 3, which is in 4/4 time, begins primarily a cappella with a soprano descant and builds to a strong ending. Your accompanist will have fun performing the piano part. Vocal ranges are a little larger, but not extreme and the selection is medium-difficult level.

***"We Need a Little Christmas"***

Words and Music by Jerry Herman  
Arranged by Mark Hayes  
SATB with piano  
Orchestra parts and StudioTrax CD are available  
Also published for SAB, SSA, TTB  
Publisher: Shawnee Press #35028846  
Published 2013

Include this fun song from the Broadway musical MAME in your holiday performance. This setting includes some unison sections but is primarily in four-part harmony. There is a



middle section that features the melody in the instrumental accompaniment with the choir singing a harmony line. Chord symbols are included above the piano score for the possible addition of guitar and/or bass. This piece is easy-medium difficulty and has typical vocal ranges.

### ***“Merry Christmas Merry Christmas”***

Words by Leslie Bricusse

Music by John Williams

Arranged by Tom Fettke & Thomas Grassi

SATB with piano

SoundPax instrumental parts and SoundTrax CD are available

Also available for SAB, SSA, 2-pt

Publisher: Alfred #35601

Published 2011

Here is a fun fanfare-type selection from the movie *Home Alone 2*. This song is a positive call for people to celebrate the season. There is quite a bit of repetition and parallel vocal lines throughout which will help with quick learning. Vocal ranges are typical, and the difficulty level is fairly easy.

### ***“Masters in This Hall”***

Traditional French Carol

Words by William Morris

Arranged by Mark Hayes

SATB with piano

Orchestration and performance CD are available

Publisher: Harold Flammer Music #A7707

Published 2003

This setting of the familiar sacred carol is somewhat challenging, but worth the effort to learn. Each verse is set in a different style or character. Verse 1 is in four-part harmony and verse 2 is canonic in style. Verse 3 is more legato with the SA singing the first half and the TB singing the second half, joining together for the refrain. The next three verses build in volume and energy with key changes progressing up by half step. The selection ends with a strong statement of the refrain. In the typical Mark Hayes style, a strong accompanist is needed. Vocal ranges are somewhat wider, but not extreme and the arrangement is of medium-difficult level.

### ***“Angels from the Realms of Glory”***

Words by James Montgomery

Music by Richard A. Nichols

SATB with piano

Publisher: SoundForth #273805

Published 2010

This selection is another combination of a familiar sacred text with a new melody. The part writing blends two-part and four-part sections. The rhythm changes at the beginning of the refrain are somewhat tricky but are consistent between the verses. Verse 3 is softer and more

legato compared to the other verses. Verse 4 returns to the more upbeat nature of the first two verses and builds to a solid ending repeating the text *“Worship the King”*. Other than the rhythms in the refrain, the piece is of easy-medium difficulty with typical vocal ranges.

### ***“Be Glad This Festive Day”***

Words and Music by Douglas E. Wagner

SATB with piano

Percussion parts for drum, tambourine, and finger cymbals are included in the vocal score and are also available as a free download from the publisher’s website.

Also available for SAB, SSA, 2-pt

Publisher: Heritage Music Press #15/3534H

Published 2018

This Renaissance-style selection will be a nice, lighter addition to your holiday performance, offering the singers a break from more strenuous vocal selections. Performance notes are offered to help achieve a more authentic period sound. Four-part sections are interspersed between unison and two-part sections. The secular text provides a general celebration of winter season festivities. Typical vocal ranges combined with easy rhythms are found within this selection of easy difficulty level.

### ***“Celebration of Light”***

Words and Music by Joseph M. Martin

SATB with piano and optional violin and tambourine

ShowTrax CD is available

Also available for SSA

Publisher: Hal Leonard #00113145

Published 2013

If you provide repertoire for an “inclusive” holiday season, this selection is a great Hanukkah addition. The text includes the words dance, sing, light, candles, and jubilation. The upbeat nature, piano accompaniment, and violin part contribute to a Jewish sound and feel. There are two verses, each followed by a softer section sung on “la”. This piece is easy-medium difficulty with typical vocal ranges.



# Choral Reviews for College and University Mixed Choir Featuring Filipino Music



Written by Sinámar Pascua Respicio  
AzACDA World Music and Culture  
Chair

Chancel Choir Director – Christ  
Church United Methodist, Tucson

## ***“Caturog na Nonoy” (Sleep, Dear Nonoy)***

SATB, Solo, a cappella

Arr. George Hernandez (b.1978)

Pavane Publishing

[Singers.com](http://Singers.com) 08301768

This folksong is from the Southeastern part of Luzon, one of the major Island in the Philippines. It is written in the dialect of Bicolanos. It is a famous lullaby that you may hear from many choral groups in the Philippines. It begins with a simple and beautiful introduction (sung SATB) imitating the sound of a guitar being played. Later, a luscious and full melody sung by an Alto solo and supported by SATB enters with the same melody of the introduction. The harmonies are rich in color and the lines are largely homophonic texture. This piece is worth programming and makes you fall in love with its delightful lines and breathtaking solo.

## ***“Malinac Lay Labi” (The Night is Peaceful)***

SATB, a cappella

Arr. Joy T. Nilo (b. 1970)

Pavane Publishing

JWPepper P1610

This folksong is from the Northern Part of Luzon. It is written in the dialect of Pangasinan, and is a traditional folksong in this province. The text speaks about love for nature that shifts to describe courtship. Usually, they treat this song as a *Kundiman* (art song about love). It starts off with the Tenor and Bass singing the melody, while the alto enters with a very warm tune. The Soprano enters sweetly with the melody to compliment the soft and peaceful lines of the supporting Alto, Tenor and Bass. The score was divided into four rehearsal marking A, B, C and D. Sections B and D share a similar melody. A and C have their own shared idea, too, but this time the Alto sings the melody. It's a beautiful and easy score to teach a choir that is starting to learn Philippine choral music.

## ***“Leron, Leron Sinta” (My Dear Little Leron)***

SATB with Divisi, a capella

Arr. Saunder Choi (b. 1988)

Earthsongs S-395

If you want a more challenging piece that trains your singers with many of changing meters, this is what you need in your repertoire! *“Leron, Leron Sinta”* is a popular Filipino folk song. The text is in *tagalog* which is in the main language of the country. Traditionally, it is said to be a working song, representing people that work in the fields harvesting fruit. It is also understood as a children's song but bears reference to romantic themes. It's a playful yet enjoyable piece with a lot of repetitive lines especially when it mentions, Leron, Leron. It has variations too; it goes from a very joyful and active lines to a soft endearing section.

## Music in Worship



Written by David Stertzbach  
Music Pastor, Tri-City Baptist Church

## ***“Now Glad of Heart”***

Text from Christlich's Gesangbuechlein, 1568

Music by Keaton Lee Scott

SATB, organ, brass

Hinshaw Music HMC-568

Looking for something different for Easter? This ancient text (translated into English by A.H. Fox-Strangways) is punctuated by “alleluias” and set to music that sounds like a Medieval carol. With part divisi, mixed meters throughout, and a higher tessitura, this song is probably best for larger groups with experienced singers. Particularly enjoyable for the singers are the cascading “alleluias” before and after the final stanza. (Also, a perfect reinforcement of the vocal sigh often used in warm-ups!) The song climaxes dynamically on the final stanza before fading to a pianississimo ending.

## ***“Now glad of heart be every one!”***

*The fight is fought, the day is won,*

*The Christ is set upon His throne,*

*Sing alle, alleluia!”*

### ***“Alleluia”***

Traditional, adpt. and arr. John Coats  
2-part (mixed, SA, or TB), piano  
Harold Flammer, E-5190

Based on a traditional melody, this unique setting can be used in a number of ways. It can be sung as a two-part or two-part mixed choir setting. With part 2 always singing the melody and part 1 always singing a countermelody, it would be easy to divide the choir into two equal parts. (The last stanza and coda will require some attention.) Or the congregation could sing the melody and the choir could sing the countermelody.

The text is repetitive and easily adaptable as well. Any four-syllable phrase could be used.

### ***“Great Day”***

Traditional Spiritual, arr. Doug Denisen  
2-part mixed, piano  
Kjos Music Press, 6332

Delightful, simple setting of the spiritual, this stately march can be used for festival occasions or on ordinary Sundays. Because the setting is so straightforward, it would provide a wonderful opportunity to teach healthy forte singing and diction principles.

In the first section the refrain is in unison and the stanzas are in a call and response style. The final chorus is a two-part canon—easily taught, easily sung.

### ***“Who Paints the Night?”***

Mark Patterson  
SATB, piano  
Boosey & Hawkes (Hal Leonard), 48023053

Do you have some people in your church choir who know the joys of singing in a college choir or a good high school choir? They remember “all the feels” of an Eric Whitacre color chord?

Both the text and the music will be challenging and inspiring for the church choir. But this piece from the *“Building Bridges”* series of the Choral Music Experience is doable! From the printed program notes: “The piece begins with an ethereal choral introduction, followed by a brief solo. The SATB texture in the main portion of the piece is appropriate for developing voices and uses a combination of traditional harmonies and approachable cluster chords to create a beautifully artistic musical offering.”

*“Who lights the moon? Who paints the shadows in the night sky?  
Who flings the stars and fills each corner with a burst of light?  
Who could dream such wonders? Who holds the brush?  
Who paints the night?”* ☰

## **One Voice Arizona**



Connecting Communities through Singing

What is the initiative?

To teach as many Arizonans, in as many venues as possible, two pieces of sung music each year in a six-year rotation for the purpose of creating a common body of music that people can sing together in either an organized or spontaneous fashion in public venues.

What is the repertoire and where do we find it?

Each year features one short easy piece, that could be teachable by rote, and one longer, but still accessible, piece that could be sung in a variety of voicings and might be better suited to concert programming. The selections are intended either to have a universal appeal or to represent a specific segment of our Arizona population.

For the 2020-2021 titles, [click here](#) and download them for free. Copy as many as you need—they are in the public domain so they are free and legal. For other options and more information, click on the “notes” links. ☰





# CHORAL NEWS FROM AROUND THE STATE

## Cantaremos Honor Choir Festival

What is **Cantaremos**?

Cantaremos is an auditioned honor choir for singers in Arizona in grades 5-9.

It is our pleasure to invite 5th to 9th grade students to audition and join the Cantaremos Honor Choir! Our 2021 festival is on Saturday November 13th at Tri-City Baptist Church in Chandler, AZ. The Concert is scheduled for 4 pm.

Our clinicians for this year's festival are:

Aimee Stewart: Treble Choir (5th-6th)  
Troy Meeker: Tenor/Bass Choir (7th-9th)  
Mindy Flake Treble Choir (7th-9th)

Quick Snapshot:

Selected students will participate in a 1 day festival and performance. There is a recorded audition process, please see the Teacher Letter below for details. Each school pays a \$25 fee, and the audition process is free to the students, but there is a participation fee once accepted. Only students intending to participate may audition.

Downloadable information:

[Cantaremos Teacher Letter 2021](#)  
[Seasons Excerpt](#)  
[Give Your Stars to Hold Excerpt](#)  
[Johnny Said No Excerpt](#)

Our Cantaremos Festival Chairs are Albert Lee ([albert.lee@gilbertschools.net](mailto:albert.lee@gilbertschools.net)) & Erin Sobo ([erin.sobo@gilbertschools.net](mailto:erin.sobo@gilbertschools.net)). ☰



REFLECT • RECONNECT • REBUILD



ACDA CHILDREN &  
COMMUNITY YOUTH CHOIR  
CONDUCTORS' RETREAT

JANUARY 15-16, 2022  
TUCSON, ARIZONA

# BOOK DESIGN & PRODUCTION

