



## Out of Retirement for Summer Online 2020

It has been several years since the ACDA-PA board retired the chapter newsletter in favor of more electronic communication. However, in this time of social distancing and canceled in-person events, it was decided to revive *Polyphony* to offer additional content in place of our conference interest and reading sessions. In the pages to follow, please find articles covering topics from those who would have presented interest sessions, repertoire lists from our R&R chairs, a recap of our first Zoom Webinar session in June, link to our Virtual Concert Hall, announcements of our annual awards recipients and upcoming Summer Online 2020 offerings.

## Teaching Choir Online: A Recap of the June 7 ACDA-PA Webinar

Did you tune in for our first “Summer Online 2020” webinar? It was a superb event! Our four distinguished panelists shared tips and techniques for teaching choir in a virtual context and revealed some of their plans for Fall 2020. Here is a summary of the discussion:

### Question 1: What instructional techniques were most successful/important as you taught choirs online this Spring?

**Jordan Shomper (Choral Director, Cocalico Middle School, ACDA-PA Middle School Repertoire and Resources Chair):**  
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- For my middle school students, I focused the online learning on three aspects: Skill-Building, Choral Performance Appreciation, and Input and Reflection. How I facilitated these goals is bulleted below.
- Skill-Building
  - *Sight-Reading Factory* was the first resource we utilized from the start and continued throughout the year. After setting up their accounts, each student had a “trial period” for me to gain an idea where to start their level. Each week, students progressed through levels, starting with, and later weaning away, various help features (i.e. solfege syllables included, counts included, cursor following notes).
  - Students utilized *Musictheory.net* to practice theory skills. They also had lessons on Vocal Pedagogy, using *YouTube* videos and *Pink Trombone*.
- Choral Performance Appreciation and Evaluation
  - Students watched and evaluated aspects of various Virtual Choir Videos, including Eric Whitacre’s *Lux Aurumque* and The Aeolians’ *We Shall Overcome*.
  - They also listened to other choirs performing repertoire they were working on and had “Flashback Fridays,” listening to old recordings of the choir, just for fun and reminding them why they sing!



- Input and Reflection
  - Toward the end of the year, students got to “Choose Their Own Choral Piece.” Students searched through JW Pepper, with given parameters, to find a piece they might want to perform next year and why.
  - Each year, I commission a composer to write a piece for our school. We were preparing this year’s piece, *The Moon’s Tears*, by Amy Gordon. In lieu of performing the work, students wrote questions to Ms. Gordon regarding compositional process and other music-related questions. She sent her answers via video.
  - Students also wrote letters to incoming 7<sup>th</sup> or 8<sup>th</sup> graders, depending on their grade, explaining how to be successful in Chorus and why they should continue! These letters will be distributed to students next year.

**Lee Saville Iksic (Executive Director, Pittsburgh Youth Chorus):** [Lee@pittsburghyouthchorus.org](mailto:Lee@pittsburghyouthchorus.org)

- Our conductors used Zoom and met with singer in small groups. We continued working on repertoire for the concert that had been canceled hoping we might be able to reschedule in the summer. Singer just seemed to appreciate the time to see friends and their conductors. In between, meeting singers were given lessons and assignments to work on on their own.
- Our virtual choir video generated a good bit of energy and visibility for our organization. Singers were excited to participate. We did the editing in house and coupled the release with a fundraising campaign.
- Without the promise of a concert, I put together a season summary video to create some semblance of closure for singers and families. It included pictures from the while season, recordings, and video from our winter concert.

**Janet Galván (Professor and Director of Choral Activities, Ithaca College):** [galvanj@ithaca.edu](mailto:galvanj@ithaca.edu)

- Throughout the time teaching online, I did feel that I was not enough, but many things were successful. My planning began with a central philosophy that guided all decisions: “Check-in, Community, Collaboration, Creativity, and Compassion”. Humans first.
- I looked at this as an opportunity to do things that we normally cannot do in times of what was normal pre-March 2020.
- I sent out a questionnaire during the spring break asking what piece they would want to record as a virtual choir and what topics they would like to know more about related to choral music.
- Because of limitations in access and emotional energy, daily rehearsal would not be in their best interest. The set-up was 2-fold: required rehearsals once per week (sectional or full chorus) and electives to meet the variety of needs\*.
- Virtual choir to provide a performance opportunity and to provide new skills for all of us. We collaborated with Professor Matt Clauhs who was teaching a class in Contemporary Ensembles to create this. Collaboration with Clauhs addressed the specifics of visual and sound editing. Process, not product was the goal. An opportunity to learn. This will not be the last time that they will be asked to record a vocal part, whether solo or choral part. This is happening throughout the vocal professional world. We used Soundtrap for audio, which allowed students to record from any equipment. Toward the end, students started editing their own recordings. This platform allows for re-recording specific portions of the repertoire. Students recorded music on Soundtrap and video on Flipgrid (lip-syncing to their audio recordings). Visuals were stunning. Perhaps for K-12 or community choirs, there are young people who are very interested in technology and recording – this could draw people into choral music?
- Virtual choirs will not replace live choirs, but they enhance what we do. I know that we even drew in enthusiastic audience members who were not previous choral music lovers – but the “cool factor” really excited them, and they actually loved the choral performance.
- We made the videos into a concert – released at a specific time with a live introduction from my living room.

\*Electives:

- The world of professional choirs with James Bass
- What Grant Gerson of LA Master Chorale and LA opera looks for in singers in both settings
- Changing voice (I did this)
- History of Women's Choirs (I did this)
- Music appropriation with colleague Baruch Whitehead (with a link to Rollo Dilworth's presentation)
- Body Mapping with Lea Pearson
- Rehearsal techniques with Sandra Snow
- How to keep getting better as you are quarantined with Elena Galván and Daniel Bates

*Matthew Klenk, Choral Director, North Penn High School, ACDA-PA High School Repertoire and Resources Chair:*  
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- Clarity and consistency were the most important thing. My curricular choir is a large, non-auditioned “come-all” group of 250+ students in grades 10, 11, & 12 with a wide variety of learning styles. Realizing that students were going to be inundated with daily assignments from their “core” subjects, I was diligent about posting a new assignment every 3rd school day (we have a 6-day cycle at NPHS) so that students would always know to expect something from my course.
- Having a variety of work to offer was important. Every assignment had 5 parts, but only 1 was “required” for the grade. This allowed students to engage as much as they wanted (or needed). It also allowed me to easily accommodate students with special needs.
- Constant positivity was crucial! As core subject teachers stressed about meeting basic curricular goals, I realized that students were looking to my assignments as a respite (just like with live instruction!). I take great pride in my program's accessibility and welcoming environment, and I try to use music as the great connector between all students. Maintaining this in a distance learning environment was EXCEEDINGLY difficult, but I realized that nothing could work if I didn't approach the situation with the best possible attitude.
- I found one of the most effective pieces of software for me was ScreenCastify, which is an extension for Google Chrome. A major challenge for me was simply trying to find time to engage with students - my wife is a middle school choral director, and we have 4 boys who are 8 years old and younger (2 of them required home-schooling). It was nearly impossible to try and keep a consistent schedule where I could engage with students live on their devices. But ScreenCastify gives you the ability to record a video of your screen or a webcam (or both). I loved the fact that I could still give my students some “face-time” by recording a video with updates, or explaining the directions for an assignment, and I could do it on my schedule. Students definitely seemed to prefer this to me typing out directions for them to read.
- Another piece of technology that was incredibly helpful was another Chrome extension called Mote. Mote allows you to record spoken comments (rather than typing them) in Google Classroom and in other Google docs. I tended to use this more for AP Music Theory, but it was a faster, more effective way of communicating feedback to students compared to typing. I really recommend this one!
- Lastly - I made one attempt at a “virtual” choir, but I decided early in the process that it would be audio only because of the limited time I had to edit (Note - If you're hesitant about the virtual choir world because you're not sure you know what you're doing, I highly recommend trying to do a project with audio only first - it will save you hours of frustration compared to video!). To assemble the project, I used Apple Logic Pro. While there are certainly digital audio editing programs that cost less, Logic Pro is very intuitive and easy to use, but also includes really powerful capabilities to create a great sounding finished product. It also easily imports and converts many different types of files, which was important since students were sending me recordings from a wide variety of devices, software programs, etc.

**Question 2: What have been your biggest takeaways, personal and professional, from this experience? As you look ahead to the Summer/Fall, how are you preparing for recruitment, rehearsal, and performance? Feel free to recommend specific software, repertoires, delivery formats, approaches to choristers and stakeholders, etc.**

***Jordan Shomper (Choral Director, Cocalico Middle School, ACDA-PA Middle School Repertoire and Resources Chair)***

- My biggest takeaways have been to keep tasks simple with clear directions, keep compassion, and build community with my students. I plan to continue following these principles in the Fall in order to maintain enrollment and participation. Each principle is described in detail below.
- Simple Tasks, Clear Directions
  - Keep expectations realistic and obtainable so students can find success.
  - Control the environment by setting expectations with rules and procedures for the virtual learning environment.
  - Work backwards to find resources.
    - Ask first: What do you want kids to do? How will you know if they learn?
    - Find resources second (instead of finding resources and figuring out how to use them).
- Keep Compassion
  - Be understanding and available.
  - Check-in with students frequently (with videos if you are able!).
  - Provide suggestions/assignment modifications.
- Build Community
  - Create performance opportunities (“Porch Performances,” Solo Rep. Exchange, “Mini” virtual choirs).
  - Facilitate fun “competitions” (Section Spirit Wear, Logo Design Contests, Music Jeopardy).
  - Remind them why they’re there (Flashback Fridays, “Why do they sing”).

***Lee Saville Iksic (Executive Director, Pittsburgh Youth Chorus)***

- We continue to promote our programs and recruit via our network of public school teachers, and by connecting with “non-PYC” families who participated in our one-day festival in early March. Our audition process is now virtual, with auditionees submitting videos of themselves singing “Happy Birthday”. We will still have them come in for a “second round” in person before making things official.
- We have launched a set of online courses for the summer to keep our singers engaged: Intro to Ukulele, Musical Theatre Repertoire, Songwriting, Instrumental Composition, and Vocal Improvisation. These are also serving as a bit of test to see what may work well if we continue to be virtual in the fall (we want to have something more engaging than how we ended the spring virtually).
- We have decided to start our programs for 1st and 2nd grade in January, as we don’t want families’ first PYC experience with singers this young to be virtual.
- We have decided that the residential camp required for our older singers will be a day-camp, if it occurs at all, and we pushed it back by two weeks.
- We are planning for three scenarios: in-person, totally virtual, and hybrid. The virtual scenario will include lessons in solfège, vocal technique, and score reading (each taught by a different conductor); one-to-one vocal coaching; master classes; three or four virtual choir videos. The conductors plan to use FlipGrid and Screencastify.
- Taking a look at the bigger picture, I personally see this experience as a catalyst that is prompting people to consider what is most important to them and what is relevant to the lifestyle they desire. I continue to ask how the choral experience will fit into people’s lives when we can start to gather again, so as to steer our programming toward the highest level of relevancy and potency that we can achieve.

- Special projects for the fall are likely to be pushed to the next season.
- As we've planned for different instructional scenarios, I've also been working on different budgets to reflect each scenario. I've also had transparent conversation with our staff that salaries could be affected if enrollment is lower than what we are hoping for.
- Some families are hesitant to enroll for next year, feeling that the virtual offerings will not hold the same value. Others are willing to register but will not bring their kid to a rehearsal until a vaccine is released; they are asking for a virtual option.
- I think it critical to ask what value singers and families actually find in our programs, and then how can we continue to offer that value (and if we can't, are we able to pivot in a way that is authentic and sincere). I find the graphic on this website to be helpful for this: <https://hbr.org/2016/09/the-elements-of-value>

***Janet Galván (Professor and Director of Choral Activities, Ithaca College)***

- We had excellent attendance – very few absences. When I followed up with students who had not turned in recordings the day before the deadline, I began with: “Are you okay?” I mention that only because I received many messages of gratitude for that approach. I had specific students who were particularly traumatized. I checked in with them often.
- I discovered additional strengths and challenges of individual students – more is revealed when they are singing alone in a room than when they are with the section – of course that is also a drawback – that they don't have the advantage of hearing all the parts around them. But I had to look at 4<sup>th</sup> block as an opportunity to do and learn things that we normally don't do and learn. When things didn't sound so great, I had to figure out why – one key takeaway was that when the students were going to a climactic high note alone in their room, it was much like being a ballerina doing a lift without the supporting dancer underneath you.
- I will continue to use some of these activities in some way even when we are all back together – I think I discovered tools that will assist me in helping individual students overcome specific challenges.
- For all: Online auditions. Rather than sight-reading, prepare a composition – could even tell us more.
- Prepare pieces one at a time rather than have several in different stages.
- Preparing both online, in person (in VERY small groups) and hybrid.
- If online all fall – one virtual choir – prepare for spring repertoire.
- Maybe keep some of the electives going.
- Build community in the fall – Flipgrid introductions that will be posted – followed by quizzes.
- Start the year in sectionals – to build that sound and unity first.
- Record small segments – play for section – have them listen and decide what they need to work on.
- Perhaps have small groups read new works.
- Final takeaway: Students want to be part of something larger than themselves. They think they can create in community something more meaningful than any of them can do alone. Just when the caterpillar thought the world was over, it became a butterfly.

***Matthew Klenk, Choral Director, North Penn High School, ACDA-PA High School Repertoire and Resources Chair***

- Obviously the biggest “unknown” factor for most of us is the status of ensemble singing. Most of my teaching schedule consists of ensemble work, but that may not be able to be the case next year. My school district has yet to make an official announcement as to what school will look like in the fall, but all signs seem to point to us having in-person instruction while simultaneously giving an online option for families who are uncomfortable with returning. For the time being, I'm planning as though we won't be allowed to have students sing together in class, and that we won't have any public concerts. In other words, I'm preparing for the worst, and will hopefully be pleasantly surprised when it isn't actually that bad!
- In the public school setting (at least in mine), I feel fortunate to not have to deal with issues of enrolment or budget in the immediate future (student schedules have been set and locked for some time, and our district

passed its 20-21 budget a number of weeks ago). But I am concerned about enrollment in the year that follows this one. If we go an entire year without singing ensembles being able to exist, how will we convince students to stay in their choral programs? I highly recommend clear and frequent communication with feeder programs to start discussing strategies and approaches ASAP.

- I'm in the process of "deconstructing" my ensemble classes - in other words, how else can I teach the musical, social, and emotional concepts that I normally teach through SATB repertoire? Remember that for your students, choral singing is a vehicle to experiencing music, but it's not the only one! Can the objectives of your course be achieved if we can't sing/rehearse/perform in a typical "choral" situation?
- Many students in my program are not comfortable singing alone in *any* environment (they rely on the safety net of the ensemble) - I'm very concerned about these students, because this distance learning environment completely removes that safety net. How do I make these students feel comfortable/confident/safe? An idea I'm considering for next year is dividing Chorus students into 2 "tracks" - singing and non-singing (they choose which one). This would give an option to those students who wouldn't be comfortable with the more "individualized" approach we may need to take.
- This is going to be a year where the process is FAR more important than the product - don't worry about trying to still have a concert experience similar to years past - we all need to adapt, and we're all in the same boat!
- One of my biggest things I've learned from being at home this much is that I really need to define boundaries between my personal and professional lives. Many of us who are music teachers frequently are ready, willing, and able to bend over backwards and give so much of ourselves (especially our time) in the service of our students and programs. But too much of that is simply not healthy - I'm not a good teacher when I'm tired or when I haven't spent enough time with my family. I anticipate the coming year to be very challenging and getting through it successfully is going to mean getting enough sleep, eating well, and knowing when to close the laptop and call it a day.
- Finally, I'm going to continually remind myself that I don't have all of the answers. To succeed in this environment, I'm going to need to keep ears and eyes open for ideas that I haven't considered, and to continue to learn from my colleagues both at North Penn, and through organizations like ACDA.

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## The Breath Support Conundrum and Manuel García

by Amy Shoremount-Obra

In the vocal studio, a certain mystery surrounds the topic of breath support. A lot of attention is given to learning about how to breathe, but oddly, little is given to knowing about how to use the breath. I find this extremely puzzling. As the great 19th century voice teacher and pedagogue Manuel Garcia states in his 1841 *Complete Treatise on the Art of Singing*, "No persons can ever become accomplished singers until they possess entire control over the breath - the very element of sound." (Garcia, Treatise, 6).

I have and continue to interview collegiate-level vocal students across North America, asking them to describe, in their own words, how they *support* their voices. I often hear vague, statements that focus on inhalation, such as, "Breathe like I have a tire around my middle and expand in all directions", or "The diaphragm lowers and widens and you keep it there while you sing", or "Breathe in and keep the diaphragm as low as possible and expanded out", or even, "I don't know!" Not only are statements such as these incorrect, but they clearly illustrate that many students lack basic knowledge in the anatomy and physiology of the vocal apparatus and that they do not understand how to support their voices.

Why does this lack of understanding exist? Perhaps it is the misinterpretation of wordy and confusing pedagogical literature? Perhaps teaching has become too heavily reliant upon imagery in lieu of explaining the anatomy and physiology in fear of students "getting in their own way"? Perhaps the current structure of the collegiate-level vocal education system does not provide adequate time for individual development and process. Or, perhaps we are now



relying too heavily on resonance as the foundation of technique rather than as a byproduct of good breath management. Whatever the reason (and I don't believe there is just one), it is important to investigate the anatomy and physiology of the breath mechanism and look more in depth at what one of the earliest great masters of vocal pedagogy (and author of the world's first complete book of vocal pedagogy), Manuel García, had to say about the breath.

Baritone Manuel García II (b. 1805 Madrid / d.1906 London) was the most prominent teacher of classical singing in the 19th century. He came from a musical family: he was the son of the great tenor, composer and teacher Manuel García I and his sister Pauline (García) Viardot was also a renowned mezzo-soprano and teacher. His sister Maria Malibran, who only lived to the age of 28, was one of the most famous singers of the early 1800's. He wrote two important works on singing, *Complete Treatise on the Art of Singing: A Compendious Method of Instruction with Examples and Exercises for the Cultivation of the Voice* (1841) and *Hints on Singing* (1894). He also invented the laryngoscope (1855) and was a professor at the Royal Academy of Music in London.

Manuel's father (Manuel Garcia I), gained extreme fame as a tenor in Europe, and particularly in Paris. He taught many of the greatest singers of the early to mid-19th century. He composed over forty operas in Spanish, Italian, and French and was often the librettist as well. Gioachino Rossini wrote the role of Almaviva in *Il Barbiere di Siviglia* for him. The García family also brought the first season of Italian opera to New York City (and later, Mexico). Overall, the contributions of the García family to the art of singing are unparalleled.

According to the Oxford Living English Dictionary, the diaphragm is a "dome-shaped muscular partition separating the thorax from the abdomen in mammals. It plays a major role in breathing as its contraction increases the volume of the thorax and so inflates the lungs". García's second book, *Hints on Singing* explains inspiration best: "In the first attempt to emit a sound, the diaphragm flattens itself, the stomach slightly protrudes, and the breath is introduced at will by the nose, by the mouth, or by both simultaneously. During this partial inspiration, which is called abdominal, the ribs do not move, nor are the lungs filled to their full capacity. To obtain which the diaphragm must and does contract completely, then and only then, are the ribs raised, while the stomach is drawn in. This inspiration - in which the lungs have their free action from side to side, from front to back, from top to bottom - is complete, and is called thoracic or intercostal. If by compression of any kind the lower ribs are prevented from expanding, the breathing becomes sternal or clavicular" (Garcia, *Hints on Singing*, 4).

García clearly states that there are three ways in which we may breathe: abdominal, thoracic and clavicular, and he advocates for the thoracic for the reason stated above. This is really important because the expansion of the ribs provides the space internally for the diaphragm to move up and down. Now that we've examined inspiration (or, inhalation), we will investigate what García states about exhalation, or, supporting the voice.

It is a well-known fact that the diaphragm responds only to the movement of air. When air is released steadily, the diaphragm travels upwards and supports the voice. As soon as the air stops moving or slows down, the support is negatively affected. Since that is the case, then the key to good breath support *must* be to learn how to release and move air properly and evenly. Chapter VII of García's *Treatise* is where we learn how to do this *con portamento* to achieve the ultimate goal in singing: legato. Only when a singer can achieve pure legato, will he or she "possess entire control over the breath". García first provides vocalises in his *Treatise* that provide the singer with the opportunity to learn how "to slur, which is to conduct the voice from one note to another through all intermediate sounds... This dragging of notes will assist in equalizing the registers, timbres, and power of the voice... Slurred vocalization is a series of sounds connected together by dragging the voice up or down; and in order to effect this, the air- fulfilling the functions of the bow on the violin string - will obey a regular and continued pressure; while, on the other hand, the glottis will undergo progressive contractions or relaxations" (Garcia, *Treatise*, 8).

Once the singer has mastered the portamento, the next step is to learn how to sing legato. García states: "To sing legato means to pass from one sound to another in a neat, sudden, and smooth manner without interrupting the flow of the voice; yet not allowing it to drag or slur over any intermediate sound. In this case, as with the slurred sounds, the air must be subjected to a regular and continuous pressure, so as to intimately unite all the notes with each other. As an example of this, we may instance the organ and other wind instruments, which connect sounds together without either portamento or break; this result forms the leading characteristics of vocalization, every other being only a variety used to color it" (Garcia, *Treatise*, 8).

To conclude, Manuel García provides a clear and concise explanation and method of breath support. Through detailed explanations and precise vocalises in his Treatise, a singer learns how to breathe properly, and how to support the voice through the use of the portamento as a means of achieving legato. My hope is that more teachers of singing and singers find this information educational and exciting. The myths and misconceptions surrounding breath support shall then be no more and my hope is that we will see an entire generation of healthy, well-supported voices developing in the near future.

To experience my full 90-minute lecture on this subject which comes complete with a PDF of the Treatise, a PDF copy of my lecture, multiple vocalises and exercises, videos and more, please visit my website: [www.amyshoremount-obra.com](http://www.amyshoremount-obra.com) where you may directly message me your interest.

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## Meeting in the Middle

by Jordan M. Shomper

Middle school is often overlooked in the choral music world. It is sometimes viewed as “just getting them to the next level.” Teaching in a middle school music program has proved to me that these students are capable of high-quality music-making, profound connection to text, and sincere commitment to the choral art. My colleagues and I have utilized the strategies below to build our music program, enhance music-making, and boost student interest and enjoyment.



### Selecting Repertoire

Finding quality repertoire is crucial at the middle school level. It may be tempting to only use the “Editors’ Choice” recommendations on the JW Pepper website; however, there are other valuable resources for finding repertoire.

The National, and some State, American Choral Directors Association (ACDA) websites feature Reading Lists. There are often valuable suggestions worth considering. Simply go to ACDA’s homepage and click “Repertoire.”

Conferences are also great opportunities to accumulate repertoire ideas and hear them sung. Recording clear notes during read-throughs saves time when searching for repertoire later. Consider recording the character, possible program order (concert opener, closing processional), musical appeal (rhythmic vitality, text, choir “affects”), range/tessitura, or other pertinent information (soloists, instrumental accompaniment). If you plan to use the piece in the future, create a spreadsheet, titled “Crockpots,” and design possible future concerts; include your listening notes!

Listening to choral music digitally, using platforms such as *Spotify*, *iTunes*, or *YouTube* may also be an effective way to find music. However, you may have to hunt to find quality recordings. Use searches like “ACDA Middle School Honor Choir” or “All-State Middle School Chorus.” Or, find a choir program you like and listen to them often. One choir I highly recommend is the Reed Academy Singers, director Daniel Gutierrez.

### Listening to Other Choirs

When you find a choir you like, share their recordings with your students; it will help develop your choir’s sound. Three effective ways to have students listen to choirs include: regularly assessing choral music with them, utilizing the high school choir program, and partnering with a nearby school for a video exchange.

Students rarely listen to choirs besides their own. Play quality recordings for your students and highlight positive attributes about the recording. After students understand how to listen, provide opportunities for them to describe recordings, using musical language.

Utilize the high school program by creating a “Choir Day” where both choirs sing and have fun! Perform for one another and together. They will be excited to hear a more mature sound and are more likely to continue through high

school!

“Video exchanges” with neighboring schools accomplishes many things: it shows students that choir is not a “competition,” broadens the community of singers across your county, and fosters the opportunity for students to hear more choral music! Record videos every week or two to share and listen to each other’s progress. For a stronger connection, program the same piece. Allow students to share their favorite part, challenge spots, or text connection.

## **Performing**

In addition to students listening to choirs, it is equally important for students to “perform” often. Preparing a performance quickly promotes hyper-focus and creates an opportunity to breed success. The more students successfully perform, the more success is bred. In addition to traditional concerts, provide other performance opportunities, such as school or community gigs, rehearsal performances, and self-assessment performances.

With school or community gigs, including pep rallies, sporting events, and award nights, the event’s primary function is the event, not the performance. The National Anthem or Alma Mater are easy pieces to have ready in the beginning of the year for these events; yet, how many choirs regularly perform – or know – their school’s Alma Mater?

Rehearsal-performances are inviting an “audience” – teachers, parents, music colleagues – to attend rehearsal. Students perform for their “audience” and thereby reveal the performance readiness for those pieces within a safe environment. Inviting a guest clinician to come work with your students during a rehearsal performance can also be valuable!

Self-assessment performances are the easiest and least intimidating performance option. This is a mock performance with no audience. You will need to set some rules for the performance, such as no talking between pieces, perform with your voice and body, and once you start, no stopping. This enables students to understand how a performance feels. Videotaping and playing back these performances enable students to objectively assess their performance.

## **Opportunities for Ownership**

The more students perform and are involved with their ensemble, the more they “own” it. Allow them frequent opportunities to make decisions, actively participate in the music-making, and lead discussions when able.

One easy way for them to become involved is to help choose repertoire. Students need to be taught how to do this, however. For what should they listen? How should they search? With some simple instruction, students can choose one or more pieces. Or, simply play them three pieces you are considering and let them choose!

Another option is to have active choir officers who regularly lead warmups, teach a rote song, or guide stretches. Allow them to take attendance, make announcements, lead discussions, or have a few minutes to address the choir alone.

A great way to engage students is to commission a piece for your school. Request that the composer use student poetry as the text for the piece. Students can submit poems as an assignment, and the composer can choose his or her favorite poem. Commissioning provides an immediate connection between your students and the choir program and instills in students the rewards of creativity. Make the commission a school-wide endeavor. Ask English teachers to work with students on poems, the art department to help create a student piece for the poem theme, or your principal to allow a composer workshop!

Middle school students have enormous potential. They are energetic, often willing to take risks, and in need of a leader. They will rise to the bar you set, if you help them take the step up.

*Jordan M. Shomper is a choir director at Cocalico Middle School in and Ursinus College. He serves ACDA as Repertoire and Resources Chair for Jr. High & Middle School Choirs and as member of the Conference App Committee. He was most recently featured as a panelist on the ACDA-PA Zoom Webinar: Teaching Choir Online. An active member of PMEA, he has led sessions at the 2017, 2018, and 2019 Professional Development Days, and hosted the 2019 PMEA Middle School Song Fest. Mr. Shomper received his BSE, Music Education from Millersville University and MM, Choral Conducting at West Chester University.*

# Preparing Scores for Just Intonation Instruction

Dr. Andrew Withington



Just intonation is useful in the enhancement of choral intonation when the music is unaccompanied. This thesis was outlined at the 2019 ACDA-PA Summer Conference<sup>1</sup> and in a recently published article in *The Choral Journal*, “Just Intonation: A Basis for Enhancing Unaccompanied Choral Intonation”<sup>2</sup>

The purpose of this article is to guide readers, step by step, through a process of preparing and annotating scores for just intonation instruction.<sup>3</sup> Each step of this process is demonstrated using Thomas Morley’s *Now is the Month of Maying*<sup>4</sup> (mm. 1–4). After each step is modelled, the readers have an opportunity to practice these skills for mm. 5–8.

To calculate intonations of notes and annotate scores with symbols, readers will be referred to Tables 1 (p. 29) and 2 (p. 31) in *The Choral Journal* article (Withington, 2020) mentioned above.

## Step 1: Complete Harmonic and Tonal Analysis

The first step is to complete a harmonic and tonal analysis of a score, that is, writing Roman numerals beneath the bass line (see Figure 1). The abbreviation n.h. is used to indicate non-harmony notes, for example, the second G-natural in the alto part (m. 1).

Figure 1 shows a musical score for the first four measures of Thomas Morley's 'Now is the Month of Maying'. The score is in 2/2 time and G major. It features five vocal parts: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are: 'Now is the month of may - ing, when mer - ry lads are play - ing, fa la'. The harmonic and tonal analysis is provided below the bass line. A box labeled 'G:O' indicates the key signature. Roman numerals are written below the bass line: I, IV, viib, I, V, I viib/V, V, vii7b/IV. A small number '3' is written above the Soprano staff in the first measure.

Figure 1. Harmonic and tonal analysis for Morley’s *Now is the Month of Maying* (mm. 1–4).

### Practice Opportunity 1

Use Figure 2 to complete a harmonic and tonal analysis for Morley’s *Now is the Month of Maying* (mm. 5–8). Use the abbreviation n.h. to indicate non-harmony notes. Solutions are provided in Figure 3.

5 7 1.

S. la la la la la la la, fa la la la la la. Now

A. la la la la la la la, fa la la la la la. Now

T. la la la la la, fa la la la la la. Now

T. la la la la la, fa la la la la la. Now

B. la la la la la, fa la la la la la. Now

Figure 2. Harmonic and tonal analysis for Morley's *Now is the Month of Maying* (mm. 5-8).

### Step 2: Record Primary Origin

A primary origin is the initial tonal center. In this example, the primary origin is G-natural. For clarity, it is annotated in a box beneath the bass line with its corresponding just intonation tuning symbol,  $\bigcirc$  (see Figure 1).

### Step 3: Bracket Roots of Chords

Roots of chords are bracketed if they do not occur in the lowest voice part, for example, the F-sharp in the alto part (Figure 3, m. 1). Also, any implied roots are recorded below the system (in brackets), for example, in m.4, there is an implied B-natural root on the first eighth note.

3

Soprano Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Alto Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Tenor Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Tenor Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Bass Now is the month of may - ing, when mer - ry lads are play - ing, fa la

**G:O** I IV viib I V I viib/V V vii7b/IV

(F#) (B)

Figure 3. Roots of chords in Morley's *Now is the Month of Maying* (mm. 1-4).

## Practice Opportunity 2

Use Figure 4 to bracket the roots of chords when these are not in the bass part. If there are any implied roots, write these in brackets beneath the system. Solutions are provided in Figure 6.

The image shows a musical score for five vocal parts: Soprano (S.), Alto (A.), Tenor 1 (T.), Tenor 2 (T.), and Bass (B.). The score is in G major (one sharp) and 3/4 time. The lyrics are: "la la la la la la la, fa la la la la la. Now". The Soprano part has a fermata over the first measure and a first ending bracket over the last measure. The Alto part has "n.h." (no hairpins) above the first and fourth measures. The Tenor 1 and Tenor 2 parts have a fermata over the first measure. The Bass part has a fermata over the first measure. Below the lyrics, chord symbols are provided: iib viib Ib vi V V7 I IV V V7 I.

Figure 4. Roots of chords in Morley's *Now is the Month of Maying* (mm. 5–8).

### Step 4: Assign Symbols to Roots

Tables 1 and 2 in *The Choral Journal* article (Withington, 2020, pp. 29 & 31) mentioned earlier can be used to assign a just intonation tuning symbol to the roots of each chord:

1. Determine a root's relationship with the origin, for example, the root of the first chord in m. 1 (Figure 5) is C-natural, the perfect fourth scale degree of the G origin.
2. Use Table 1 to find the perfect fourth **scale degree** (column 1)
3. Go to the final column of this row (**difference**) and take note of the number – for the perfect fourth scale degree, the difference is negative 1.955001.
4. Use the **descriptors** column in Table 2 to determine the symbol. Negative 1.955001 falls within the slightly relaxed band, and thus, the C root of this chord is annotated with a  $\surd$  symbol (Figure 5, m. 1).

### Convention

Symbols are not repeated in a measure if the intonation stays the same, for example, in the alto part (m. 3), the  $\circ$  symbol is not re-annotated on beat 2. The rules governing accidentals also apply to just intonation tuning symbols.

Soprano  
 Alto  
 Tenor  
 Tenor  
 Bass

Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Now is the month of may - ing, when mer - ry lads are play - ing, fa la

**G:O** I IV viib I V I viib/V V vii7b/IV  
 (F#) (B)

Figure 5. Tuning symbols for roots of chords in Morley's *Now is the Month of Maying* (mm. 1-4).

### Practice Opportunity 3

Use Tables 1 and 2 in *The Choral Journal* article (Withington, 2020, pp. 29 & 31) to add symbols to the roots of chords in all vocal parts in Figure 6. Solutions are provided in Figure 8.

**Hint:** For the tuning of the A-natural to remain constant in m. 5, and for it to remain justly tuned with the G origin, it should be a big, rather than a small, major second scale degree (see Table 2).<sup>5</sup>

S.  
 A.  
 T.  
 T.  
 B.

la la la la la la la, fa la la la la la la. Now

la la la la la la la la, fa la la la la la la. Now

la la la la la, fa la la la la la la. Now

la la la la la, fa la la la la la la. Now

la la la la la, fa la la la la la la. Now

iib viib Ib vi V V7 I IV V V7 I  
 (F#)

Figure 6. Tuning symbols for roots of chords in Morley's *Now is the Month of Maying* (mm. 5-8).

## Step 5: Calculate Tuning of, and Assign Symbols to, Other Notes

Tables 1 and 2 in *The Choral Journal* article (Withington, 2020, pp. 29 & 31) can also be used to assign symbols to harmony and non-harmony notes (including notes of extended chords):

1. Determine each note's interval with its **root** (not the bass), for example, the E-natural of the first chord in m. 1 (Figure 7) is a major third in relation to its C-natural root.
2. Use Table 1 (column 3) to find the **just intonation** of: (a) the root of the chord, and (b) the note's interval with this root. In this example, the C-natural root is 498.044999 cents (the perfect fourth of the scale degree of the origin – see step 4 above), and a major third interval is 386.313714.
3. Add these two numbers together to calculate the just intonation of the note (which is 884.358713 cents). This is the tuning of the E-natural in this example.
4. Determine the note's **difference** with its equally tempered equivalent (equally tempered equivalents (ETE)<sup>6</sup> are shown in Table 1, column 4). In this case, subtract 900 from 884.313714 which equals negative 15.686286.<sup>7</sup>
5. Use the **descriptors** column in Table 2 to determine the symbol. Negative 15.686286 falls within the relaxed band, and thus the major third of this chord (E-natural) is annotated with a  $\vee$  symbol (Figure 7, m. 1).

### Secondary Dominant Chords

The tuning of secondary dominant chords is related to their tonic chords:

1. Determine the root of a secondary dominant chord in relation to its tonic chord, for example, the C-sharp root in m. 3 (Figure 7) is the major seventh scale degree of chord V (D Major) – its tonic.
2. Use Table 1 (column 3) to find the **just intonation** of: (a) the root of the tonic chord of a secondary dominant, and (b) the interval between these two roots. In this example, the D-natural tonic root is 701.955001 (the perfect fifth of the scale degree of the origin) and the C-sharp root is its major seventh which is 1088.268715 cents.
3. Add these two numbers together to calculate the just intonation of a note. As the sum 1790.223716 is greater than 1200, 1200 is subtracted from 1790.223716; therefore, the tuning of the C-sharp root is 590.223716 cents.
4. Determine the note's **difference** with its ETE. In this case, subtract 600 from 590.223716 which equals negative 9.776284.
5. Use the **descriptors** column in Table 2 to determine the symbol. Negative 9.776284 falls within the slightly relaxed band, and thus the root of the secondary dominant chord is annotated with a  $\surd$  symbol (Figure 7, m. 3).
6. Step 5 (above) can be used to determine the tunings of the remaining notes.

### Decision Making

There are two tunings of the E-natural in Figure 7 – compare the Alto part in m.1 with the Tenor 2 in m. 3. Alternative tunings are necessary to maintain just relationships between notes. Typically, alternative tunings become apparent during the calculation process above.

Soprano  
Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Alto  
Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Tenor  
Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Tenor  
Now is the month of may - ing, when mer - ry lads are play - ing, fa la

Bass  
Now is the month of may - ing, when mer - ry lads are play - ing, fa la

**G:O** I IV viib I V I viib/V V vii7b/IV  
(F#) (B)

Figure 7. Tuning symbols for notes in Morley's *Now is the Month of Maying* (mm. 1-4).

### Practice Opportunity 4

Use Tables 1 and 2 in *The Choral Journal* article (Withington, 2020, pp. 29 & 31) to add symbols to notes in all vocal parts in Figure 8. Solutions are provided in Figure 9.

#### Hints:

- There are different tunings for the C-natural in m. 5.
- To optimize the resonance of dominant seventh chords, the minor seventh scale degree of a chord's root should be big, rather than small.

S.  
la la la la la la la, fa la la la la la. Now

A.  
la la la la la la la, fa la la la la la. Now

T.  
la la la la la, fa la la la la la. Now

T.  
la la la la la, fa la la la la la. Now

B.  
la la la la la, fa la la la la la. Now

iib viib Ib vi V V7 I IV V V7 I  
(F#)

Figure 8. Tuning symbols for notes in Morley's *Now is the Month of Maying* (mm. 5-8).

## Final Solutions

5

S. *la la la la la, fa la la la la la. Now*

A. *la la la la la, fa la la la la la. Now*

T. *la la la la la, fa la la la la la. Now*

T. *la la la la la, fa la la la la la. Now*

B. *la la la la la, fa la la la la la. Now*

iib viib Ib vi V V7 I IV V V7 I  
(F#)

Figure 8. Morley's *Now is the Month of Maying* (mm. 5–8).

Once step 5 has been completed, the score is ready for just intonation instruction. It is anticipated that the instructional process will be discussed in a future article.

For further information, please contact the author, or consider reading:

- Withington, A. (2020). Just Intonation: A Basis for Enhancing Choral Intonation. *The Choral Journal*, 60(7), 26–41.
- Withington, A. (2017). *Enhancing choral intonation in unaccompanied tonal music: A curriculum and pedagogical approach to teach choirs to sing in just intonation* (Doctoral thesis, University of Canterbury, Christchurch, New Zealand). Retrieved from <http://hdl.handle.net/10092/13544>

## References

Morley, T. (Composer). (1999). *Now is the month of maying* [Sheet music]. Ornes, R. (Ed.).

U.S.A.: Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)).

Morley, T. (Composer). (2007). *Now is the month of maying* [Sheet music]. Russell, B. (Ed.).

U.S.A.: Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)).

Morley, T. (Composer). (2011). *Now is the month of maying* [Sheet music]. Urmann, R. (Ed.).

U.S.A.: Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)).

Morley, T. (Composer). (2017). *Now is the month of maying* [Sheet music]. Sims, A. (Ed.).

U.S.A.: Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)).

Withington, A. (2017). *Enhancing choral intonation in unaccompanied tonal music: A curriculum and pedagogical approach to teach choirs to sing in just intonation* (Doctoral thesis, University of Canterbury, Christchurch, New Zealand). Retrieved from

<http://hdl.handle.net/10092/13544>

Withington, A. G. (2019, August). *Enhancing intonation and aural skills in the choral environment*. Paper presented at the American Choral Directors Association of Pennsylvania 25<sup>th</sup> Annual Summer Conference for Choral Musicians: Bring Your Song!, Pittsburgh.

Withington, A. (2020). Just Intonation: A Basis for Enhancing Choral Intonation. *The Choral Journal*, 60(7), 26–41.

### Endnotes

1 Withington, A. (2019, August). *Enhancing intonation and aural skills in the choral environment*. Paper presented at the American Choral Directors Association of Pennsylvania 25<sup>th</sup> Annual Summer Conference for Choral Musicians: Bring Your Song!, Pittsburgh.

2 Withington, A. (2020). Just Intonation: A Basis for Enhancing Choral Intonation. *The Choral Journal*, 60(7), 26–41.

3 This article is based on previous research, specifically:

Withington, A. (2017). *Enhancing choral intonation in unaccompanied tonal music: A curriculum and pedagogical approach to teach choirs to sing in just intonation* (Doctoral thesis, University of Canterbury, Christchurch, New Zealand). Retrieved from <http://hdl.handle.net/10092/13544>

Withington, A. (2020). Just Intonation: A Basis for Enhancing Choral Intonation. *The Choral Journal*, 60(7), 26–41.

Moreover, this research has been presented in various venues. For example:

Withington, A. (2019, August). *Enhancing intonation and aural skills in the choral environment*. Paper presented at the American Choral Directors Association of Pennsylvania 25<sup>th</sup> Annual Summer Conference for Choral Musicians: Bring Your Song!, Pittsburgh.

4 The extracts from Thomas Morley's *Now is the Month of Maying* were formulated from the following sources: Morley, T. (Composer). (1999). *Now is the month of maying* [Sheet music]. Ornes, R. (Ed.). U.S.A.: Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)).

Morley, T. (Composer). (2007). *Now is the month of maying* [Sheet music]. Russell, B. (Ed.). U.S.A.: Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)).

Morley, T. (Composer). (2011). *Now is the month of maying* [Sheet music]. Urmann, R. (Ed.). U.S.A.: Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)).

Morley, T. (Composer). (2017). *Now is the month of maying* [Sheet music]. Sims, A. (Ed.). U.S.A.: Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)).

5 There are two versions of the major second and minor seventh scale in just intonation.

6 ETE is an abbreviation for equally tempered equivalent.

7 If the calculated cent value of the note is less than its equally tempered equivalent, the just intonation of the note will be flatter; if the calculated cent value of the note is greater than its equally tempered equivalent, the just intonation of the note will be sharper.

*Dr. Andrew Withington is Assistant Professor of Music, Director of Choral Activities and Voice Area Head at Westminster College. He directs the Concert Choir, Chamber Singers and Men's Chorus; and teaches Choral Conducting, Choral Literature, Vocal Pedagogy and Diction for Singers. He has a PhD in Music (Choral Pedagogy) and a Masters of Music with First Class Honors in Performance (Choral Conducting). Andrew is a former Artistic Director of the internationally acclaimed New Zealand Secondary Students' Choir (2008-18); Director of the University of Canterbury Chamber Choir (2013-16); and Music Director of the Christchurch City Choir (2014-16), Christchurch Schools' Music Festival (2011-12) and Christchurch Boys' Choir (1997-2004). He has adjudicated and run choral clinics both in New Zealand and internationally, and is an advisor for the New Zealand Choral Federation and the International Choral Kathaumixw.*



# 2020 ACDA-PA Award Recipients

Congratulations to the recipients of this year's ACDA-PA Awards! These awards will be presented in person at the ACDA-PA 2021 Summer Conference.

## Outstanding Young Conductor Award

*This award recognizes the efforts of a new or aspiring young conductor.*

**Jordan M. Shomper** is a music teacher and choir director at Cocalico Middle School in and Choral Director at Ursinus College. At Cocalico, he teaches 6<sup>th</sup>-8<sup>th</sup> grade general music and conducts two choral ensembles: 7<sup>th</sup> & 8<sup>th</sup> Grade Chorus and the auditioned ensemble, Select Singers. Mr. Shomper has won multiple grants for these ensembles, funding the commissions of many composers.

Mr. Shomper serves ACDA as Repertoire and Resources Chair for Jr. High and Middle School Choirs and as member of the Conference App Committee. He was most recently featured as a panelist on the ACDA-PA Zoom Webinar: *Teaching Choir Online*. An active member of PMEA, he has led sessions at the 2017, 2018, and 2019 Professional Development Days, and hosted the 2019 PMEA Middle School Song Fest. He has written articles "Meeting in the Middle: Developing a Middle School Music Program" and "The Art of Commissioning."

Mr. Shomper received his BSE in Music Education from Millersville University and MM in Choral Conducting at West Chester University.



## Elaine Brown Award for Choral Excellence

*This award is presented to an individual for outstanding lifelong work in the choral art.*

Since 1979, **Steven Sametz** has been Director of Choral Activities at Lehigh University, where he is the Ronald J. Ulrich Professor of Music. He is the founder of the Lehigh University Choral Union and the founder-director of the biennial Lehigh University-ACDA Summer Choral Composers Forum, mentoring young composers and directing the premieres of over new 200 works.

For 27 years, Dr. Sametz has been the Artistic Director of the professional chamber choir, The Princeton Singers, leading them at conferences of ACDA, Chorus America, AGO, and headlining the fourth international Festival of Voices in Shenzhen, China. He has recently toured China giving concerts and lectures as part of the US Fulbright Specialist program.

Dr. Sametz has appeared as guest conductor with the New York Chamber Symphony, the Taipei Philharmonic Foundation, the Santa Fe Desert Chorale, the Berkshire Music Festival and the Netherlands Radio Choir. He made his Carnegie Hall debut in 2014, conducting his choral symphony, *Carmina amoris*.

Active as a composer, Sametz has been hailed as "one of the most respected choral composers in America." He has been commissioned to create works for Chanticleer, The Princeton Singers, the Dale Warland Singers, the National Cathedral, the Los Angeles Master Chorale, Cantus, the Rioult Dance Company, and the King of Thailand. Dr. Sametz's compositions have been heard throughout the world at the Tanglewood, Ravinia, Salzburg, Schleswig-Holstein, and Santa Fe music festivals. He is the recipient of the American Choral Director Association's Raymond Brock Memorial Commission and has served as the American Choral Directors Association's national advisor on composition.





# Virtual Concert Hall

Thank you to everyone who submitted recordings to our Virtual Concert Hall! Click the link below to enjoy fantastic performances of middle and high school, college, community and church choirs from around our state. We hope this collection of performances continues to grow and serve as a resource to ACDA-PA members and a point of connection while we cannot gather in person. If you're interested in having your choir included in the future, please email Joy Meade [jmeade@messiah.edu](mailto:jmeade@messiah.edu).

[Click here to view the performance videos \(member log-in required\)](#)

## ACDA-PA Summer Online 2020 Virtual Reading Sessions

Greetings, ACDA-PA!

This summer, the R&R team has done an especially great job compiling a wealth of repertoire suggestions for you, in spite of our distanced conference format!

Our R&R Chairs have obtained score samples from composers and publishers, as well as including some public domain treasures. Since we won't be together to experience their wonderful selections in person, each R&R chair has included solid reference recordings and made brief notes about what inspired them to share each piece, and the level of ensemble for which they might program it.

I hope this will engage you and guide your discovery of the rep being shared, despite the written format.

Best wishes!

Liz

Elizabeth M. Colpo  
President-Elect, American Choral Directors Association-PA  
Director of Choral Activities, Lower Dauphin High School





## 2020 Summer Virtual Conference READING SESSIONS

Coordinator: Elizabeth Colpo, President-Elect

### Children's & Community Youth Choirs

Compiled by Shawn Funk, *Artistic Director* | Pittsburgh Youth Chorus  
*Adjunct Faculty* | Mary Pappert School of Music, Duquesne University

### College/University Choirs

Compiled by Dr. Christopher Jackson, *Director of Choral Activities* | Muhlenberg College

### Community Choirs

Compiled by Dr. Joe Stuligross, *Adjunct Faculty* | Mary Pappert School of Music, Duquesne University

### Contemporary & Commercial Music (including Show Choir & Vocal Jazz)

Compiled by Ryan Perrotte, *Choral Director* | Peters Township High School - McMurray, PA  
*President* | In Tune with the Arts Studios - Gibsonia, PA  
*PA State Representative* | A Cappella Education Association (AEA)

### Equity & Justice

Compiled by Dr. Mark A. Boyle, *Director of Choral and Vocal Activities* | Seton Hill University  
*National App Chair* | ACDA

### High School Choirs

Compiled by Matthew Klenk, *Choral Director* | North Penn High School - Lansdale, PA

### Jr. High/Middle School Choirs

Compiled by Jordan Shomper, *Choral Director* | Cocalico Middle School & Ursinus College

### Lower Voice Choirs

Compiled by Kevin M. Dibble, DMA (ABD), *Director of Choral Activities* | Albright College

### Music in Worship

Compiled by Mark Anderson, *Director of Music Ministry* | Shadyside Presbyterian Church

### Self-Published Composers

Compiled by Peter de Mets | *Composer*

### Upper Voice Choirs

Compiled by Dr. Andrew Withington,  
*Assistant Professor, Director of Choral Activities, Voice Area Head* | Westminster College



*The following pieces represent a variety of styles, cultures, composers, arrangers and settings. Difficulty levels vary as well. Unique features and pedagogical opportunities are highlighted under each piece.*

**Morokeni-Traditional Southern African arr. Bernard Kruger**  
(SSA a cappella) **Hal Leonard**

00140702

<https://www.jwpepper.com/Morokeni/10505872.item#/>

- Excellent Concert Opener
- Movement Opportunities
- Multi-level Choir Combination Opportunities
- Language Exploration

**Fairest Lady-Nick Page**

(Unison w/descant)

**Boosey**

48004859

<https://www.jwpepper.com/Fairest-Lady/3244092.item#/>

- Creative Text
- Excellent for Beginning Part Singing
- Opportunities for Tone Development for Young Choirs
- Shaping Phrases

**Peace Like A River-arr. Joy Hirokawa**

(SSA)

**Colla Voce**

20-95570

<https://www.collavoce.com/catalog/item/peace-like-a-river-20-95570>

- Fresh Setting of Classic Folk Song
- Opportunity to Infuse Jazz Elements
- Vocal Improvisation Opportunities
- Interesting Harmonic Structure

**The Singers (from Three Children’s Songs)-Ralph Vaughan Williams (Unison) Oxford 9780193854765**

<https://www.boosey.com/shop/prod/Vaughan-Williams-Ralph-The-Singers-for-unison-piano/2182457>

- Classic Text
- Varying Metrical Feel
- Rhythmic Literacy Opportunities
- Excellent Teaching Piece for Younger Choirs

**Sound the Trumpet (from Come Ye Sons of Art)-Purcell (2-part)**

**Public Domain/CPDL**

[https://www.cpdl.org/wiki/images/d/d2/Purcell\\_-\\_Sound\\_the\\_Trumpet.pdf](https://www.cpdl.org/wiki/images/d/d2/Purcell_-_Sound_the_Trumpet.pdf)

- Advanced Elementary /Middle School Treble
- Opportunities for Technical Development
- Melismatic
- Contrapuntal texture

**The Wind and the Leaves-Hubert Parry (text by George Cooper) (2-part)**

**Public Domain/CPDL**

[https://www.cpdl.org/wiki/images/2/28/The\\_Wind\\_And\\_The\\_Leaves.pdf](https://www.cpdl.org/wiki/images/2/28/The_Wind_And_The_Leaves.pdf)

- Medium/Advanced Difficulty
- Interpretation Opportunities
- Rhythmic Literacy Opportunities
- Interesting Harmonic Structures

# Collegiate Repertoire Suggestions

From Dr. Christopher Jackson - Collegiate R&R Chair - Muhlenberg College

Mel Bonis (Mélodie Hélène Bonis) 1858-1937



**O salutaris hostia** - SATB

CPDL: [http://www0.cpd.org/wiki/images/d/de/O\\_Salutaris.pdf](http://www0.cpd.org/wiki/images/d/de/O_Salutaris.pdf)

I have been on a quest to find and make available more works by female composers from throughout history. Mel Bonis was a contemporary of Debussy (in fact, went to the Paris Conservatoire and took classes with César Franck) whose compositional life was hindered by an arranged marriage that was forced upon her by her parents.

Bonis has five choral pieces available through CPDL. They all exhibit the strong chromatic tendencies typical of late romantic-era music. They are quite singable and could easily find their way into the standard canon. This piece in particular is largely homophonic and the chromaticism is almost always step-wise, making it achievable for a good high school, community, church, or college choir.

Midi Recording: <https://www.youtube.com/watch?v=m0f2sxlTDM>

Florence Price - (1887-1953)

**Song for Snow** - SATB

Link to score: <https://classicalondemand.com/price-song-for-snow.html>

This is a wonderful secular selection that would fit well on a winter concert. It has a simple and playful piano accompaniment, simple hymn/carol like structure, and lovely text. It features a bit of light chromaticism and a slightly precarious soprano line, but would be great for any ensemble with a soprano section full of sensitive musicians.

VocalEssence: <https://www.youtube.com/watch?v=WvXoOIo-HU>

Anna Thorvaldsdottir - (b. 1977)

**Heyr þú oss himnum á** - SSAATTBB

Score: <https://www.sheetmusicplus.com/title/heyr--oss-himnum-digital-sheet-music/20690072> (digital preview available)

This is one of only a few choral works by up-and-coming Icelandic composer, Anna Thorvaldsdottir. Despite the 8-part texture the piece maintains a rather stark sense that fits with the general landscape we typically associate with the island. There are no accidentals and an abundance of open fifths and octaves, making it an interesting study in tuning. The poem is a gentle plea to God for help. The Icelandic is actually not too difficult and there are enough resources available out there to perform this with confidence. A good high school choir could perform this if given enough time with the language!

Recording by an Icelandic Choral Ensemble: <https://www.youtube.com/watch?v=6ds03L2mues>

Amy Beach - (1867-1944)

**Mass in E Flat** - SATB

CPDL Score: <http://www.pandolfopaolo.com/wp-content/uploads/2015/06/Beach-Mass.pdf>

I don't know about you, but I have searched for years in an effort to find choral works by Amy Beach that didn't fall into the category of "just a little too difficult" for my collegiate ensembles. I have found a few, but recently I stumbled across the Great Mass in E flat and believe that more people should know about and perform this work. It is a "cantata" or "Neapolitan"-style mass, meaning that some of the smaller sections of the Gloria and Credo receive their own movement. Each movement will vary in its use of orchestral forces and soloists. Clearly Beach is harkening back to prime examples of this mass style from throughout history such as the late six Haydn masses. It has a little bit of everything: fugue, imitative polyphony, homophonic text declamation, and very little of Beach's usual chromaticism, which has been the determining factor in keeping many of her works on the shelf for me. This piece is BEAUTIFUL and very approachable. One could conceivably excerpt any single movement for any given purpose!

Give this piece a listen and consider it!

Recording of the Kyrie: <https://www.youtube.com/watch?v=B3FMp3OHDOE>

Roxanna Panufnik - (b. 1968)

**Love Endureth**: SSAATTBB (S soloist) (Score preview) <https://issuu.com/editionpeters/docs/panufnik---love-endureth>

Panufnik has approximately 10 choral octavos, most of which share a few key traits. There seems to be a heavy use of a particular scale that has many names: Phrygian Dominant Scale, Freygish scale (also spelled Fraigish), or simply the fifth mode of the harmonic minor scale - there are many augmented seconds. She also is also fond of combining major and minor modes (of many types) to create thick and interesting harmonic combinations. That being said, her pieces should be labeled as "difficult", but I have also found them to be very teachable. For example - "Love Endureth" has many repeated lines that make it much easier to learn than it sounds. "Love Endureth" is of particular interest to me at Muhlenberg College. More than a third of our student population identifies as Jewish - this piece combines Christian and Jewish settings of Psalms 135 and 136 to create a multi-religious expression of the text. It is very exciting and very powerful.

Recording (USC Thornton Chamber Singers): <https://www.youtube.com/watch?v=7RdnAgKestw>

Susan LaBarr - (b. 1981)

**The Wisdom of the Moon**: SATB (Sop. Solo) (Link to score with full preview) <https://www.jwpepper.com/The-Wisdom-of-the-Moon/10746456.item#/submit>

A beautiful and simple setting of a poem about finding hope and wisdom at night. The choir provides mostly harmonic accompaniment to a folk-like soprano solo. Simple enough to be achievable by a wide range of choirs, but interesting enough to be enjoyed by all!

Recording: (Stanford Chamber Chorale) <https://www.youtube.com/watch?v=8iSGMGYsmkU>



## Lifelong Repertoire Ideas: Spanish Language Repertoire for Community Choirs

ACDA PA Summer Virtual Conference

Joe Stulgross, Duquesne University; [stulgrossj@duq.edu](mailto:stulgrossj@duq.edu)

Below are repertoire ideas for community or adult-based choirs. They are all in Spanish or at least of Spanish or Latin American origin, and range in difficulty from quite simple to very challenging. Many of these can readily be enlivened with *ad lib.* bass, guitar and/or percussion instruments. At the end I have also included music that is more than 100 years old. In the Spanish world this means mostly works from the 17<sup>th</sup> century or before, in this case Christmas works of Juan Gutierrez de Padilla. Contact me if none of these fit your needs – I have lots more!

“De Colores” (“In Colors”), by Vincente Chavarria. SSATTB Alliance Music AMP-0979

Score: <https://www.jwpepper.com/De-Colores/10509272.item#.Xg-XFUdKjcc>

Recording: <https://www.jwpepper.com/sheet-music/media-play-er.jsp?type=audio&productID=10509272>

This is a beautiful six-part a cappella arrangement of a song known throughout the Spanish speaking world. It carries a lilting dance rhythm with straightforward and pretty simple text in three verses. Sopranos have the melody in thirds, in typical Spanish style and the lower voices provide the rhythmic and harmonic foundation. Tessitura and range are manageable. The cadenza in the sample recording here is not in the score (but very effective if you have a voice that can pull it off!).

“Solo le pido a Dios” (“This is all that I Ask”), by Leon Gieco, arr. By Marcelo Rabelo and Marcio Buzatto. SATB

URI – Erechim. Novo Hamburgo [Marcio Buzatto – [buzattomarcio@yahoo.com.br](mailto:buzattomarcio@yahoo.com.br)] or from me.

[https://youtu.be/Lgur90Bf\\_5w](https://youtu.be/Lgur90Bf_5w)

This song was made popular as a protest against the military dictatorship in Argentina and asks “please let me not be indifferent to suffering.” It is a straightforward arrangement in multiple verses. Variety can be added by use of solo voices for each verse and benefits from use of other instruments as well (e.g., guitar/percussion).

“Pasar la Vida,” (“Hymn of Life”), by Jorge Cozatl. SSAATTBB Vocal Essence Music Press VEMP 1010

<https://www.graphitepublishing.com/product/pasar-la-vida-hymn-life/>

This highly challenging 8 part a cappella setting offers hope to those who wander and finds that, despite the suffering of the journey, a wanderer who embraces their fate may become a “militant inhabitant of life.” Includes solo for S, A, T.

“El Vito,” Spanish folk song, arr. Mack Wilberg Hinshaw Music HMC-1280

[https://www.youtube.com/watch?v=O\\_Kky1Ojzkw](https://www.youtube.com/watch?v=O_Kky1Ojzkw)

This wild, romping Spanish dance requires big, full singing throughout and makes for a terrific closer. Although it sometimes high (sopranos high B), it is one of those wonderful pieces that is easier than it sounds. Piano 4 hands.

Salmo 150, by Ernani Aguiar. SATB Earthsongs

<https://www.youtube.com/watch?v=gbC4o0smD58>

Aguiar is actually Brazilian, and the piece is in Latin. Energetic, rhythmic, fast, and not too challenging, though the text goes by quickly.

### Juan Gutierrez de Padilla.

Juan Gutierrez de Padilla (1590-1664) was a Spanish composer who spent most of his life composing in “New Spain,” now known as Mexico. His works are frequently in a late Renaissance style, often for double choir. Below are several beautiful and extraordinarily effective villancicos for the holiday season. These are all in four voices, but many in the collection are for six, with a choir of SAT alternating with a choir of ATB. They should be accompanied by instruments. The collection is available on cpdl: [http://www1.cpd.org/wiki/index.php/Tres Cuadernos de Navidad: 1653, 1655, 1657 \(Juan Gutierrez de Padilla\)](http://www1.cpd.org/wiki/index.php/Tres_Cuadernos_de_Navidad:_1653,_1655,_1657_(Juan_Gutierrez_de_Padilla))

“En la noche mas Buena.” Upbeat and rhythmic four-voice jacara (a Spanish song with instruments associated with theatrical performance). Verses should be distributed among soloists and other parts can either be sung (texts are included) or, for more variety, accompanied by instruments.

[https://www.youtube.com/watch?v=zT5MrX7Zl\\_g](https://www.youtube.com/watch?v=zT5MrX7Zl_g)

“A la jacara jacarilla.” SATB, with verses readily distributed among soloists.

[https://www.youtube.com/watch?v=B35\\_t6EpeBg](https://www.youtube.com/watch?v=B35_t6EpeBg)

“Oye nino hermoso.” SATB, but much is 3 vv. SSA or SA, with a bit of homophonic SATB.

<https://www.youtube.com/watch?v=f2KGMAXK8dw>



# ACDA-PA Summer Conference

## Contemporary A Cappella Reading Packet



**Compiler, Ryan Perrotte**

Peters Township High School - High School

Music Teacher/Chorus Director, McMurray, PA

In Tune With the Arts Studios - President, Gibsonia, PA

ACDA-PA - R&R Chair for Vocal Jazz/Contemporary Music

A Cappella Education Association (AEA) - Pennsylvania State Representative

**perrotter@pt-sd.org**

*The selections below are repertoire arranged by Robert Dietz (A Cappella Academy, The Sing-Off) that could be performed by beginner to advanced high school contemporary a cappella groups/choirs but might also be appropriate for advanced middle school contemporary a cappella groups/choirs. Each piece has its own difficulty level. They were chosen with the following ensemble in mind: Advanced Middle School to Advanced High School Contemporary A Cappella Groups/Choirs*

***All arrangements listed in the links below to Sheet Music Plus for ROBERT DIETZ ONLY show the cost as \$50 per copy. After speaking with Rob, he stated that ONE PAYMENT of ONE COPY will cover the copyright for the entire group. In other words, purchase one copy for \$50 and make printed copies for your entire group. Please contact Robert Dietz directly for information on the learning tracks for each selection. [rdietz55@gmail.com](mailto:rdietz55@gmail.com)***

***All arrangements listed in the links below to Sheet Music Plus for DEKE SHARON and DEKE SHARON/DAVID WRIGHT ONLY are purchased the traditional way - one purchased copy per chorus member. I've also included links to learning tracks.***

*OPB = Originally Performed By*

### **Viva La Vida - OPB: Coldplay (arr. Robert Dietz)**

The song is arranged for Solo and SAT. (Vocal Percussion is not written into the music, but should be added by emulating the learning tracks) This song is on the easier side and is considered a beginner piece for high school and middle school groups. This song has a smooth feel with solid harmonizations for the amount of parts that are written and is Coldplay's most popular song. The lyrics are meant to be an interpretation of King Louis's lost speech from the French Revolution.

*Link to sheet music:*

<https://www.sheetmusicplus.com/title/viva-la-vida-digital-sheet-music/21683038>

*Audio and/or Video example embedded in link*

### **I Want You Back - OPB: The Jackson 5 (arr. Robert Dietz)**

The song is arranged for Solo (Cues only written into music), Bass, and SSATB. (Vocal Percussion is not written into the music, but should be added by emulating the learning tracks) It is considered an intermediate piece for high school groups. This song has a funky jam and such nostalgia (70's tune) that it will instantly be an audience favorite. The lyrics speak of someone who regrets breaking up a relationship.

*Link to sheet music:*

<https://www.sheetmusicplus.com/title/i-want-you-back-digital-sheet-music/20678859>

*Audio and/or Video example embedded in link*

### **Man In the Mirror - OPB: Michael Jackson (arr. Robert Dietz)**

The song is arranged for Solo, Bass, and SSAATB. (Vocal Percussion is not written into the music, but should be added by emulating the learning tracks) While challenging, it is considered an intermediate piece for high school groups. It's exciting to the listener for nostalgia (80's song) and tight harmonies creating a full "vocal band" experience. The lyrics give the message of "changing one's self for the better".

*Link to sheet music:*

<https://www.sheetmusicplus.com/title/man-in-the-mirror-digital-sheet-music/21153606>

*Audio and/or Video example embedded in link*

### **Life Support - OPB: Sam Smith (arr. Robert Dietz)**

The song is arranged for Solo, Bass, and SSAAAATB. (Vocal Percussion is not written into the music, but should be added by emulating the learning tracks) While challenging, it is considered an intermediate piece for high school groups. The beautiful harmonies and ethereal sound is soothing to both the listener and singer. The song is executed better with two soloists singing to each other about the love they have for one another To create a more school appropriate version of the song, the word "drug" can be changed to "one" and the word "bed" can be changed to "place".

*Link to sheet music:*

<https://www.sheetmusicplus.com/title/life-support-digital-sheet-music/20969895>

*Audio and/or Video example embedded in link*

### **Jolene - OPB: Dolly Parton (arr. Robert Dietz)**

The song is arranged for Solo, 3 harmonizing Lead Parts, Bass, and SSATB. (Vocal Percussion is not written into the music, but should be added by emulating the learning tracks) This song is challenging and considered an advanced intermediate piece for high school groups. This song has a shuffle rhythm in the lower voice parts with a lead harmonization the contrasts in the higher vocal parts. The lyrics are about being jealous of another woman, however, with the popularity of the song, it is another audience favorite.

*Link to sheet music:*

<https://www.sheetmusicplus.com/title/jolene-digital-sheet-music/20421055>

*Audio and/or Video example embedded in link*

### **Change The World - OPB: Eric Clapton (arr. Deke Sharon, David Wright)**

The song is arranged for SATB. This song is a beginner to intermediate piece for high school groups. The song is written in tight 4 part harmony and is a cross between the barbershop style and contemporary a cappella.. The lyrics talk about one person's love for another person and how that love could "change the world".

*Link to sheet music:*

[https://www.sheetmusicplus.com/title/change-the-world-arr-deke-sharon-and-david-wright-digital-sheet-music/21550131?narrow\\_by=Change+the+World+%28arr.+Deke+Sharon%2C+David+Wright%29](https://www.sheetmusicplus.com/title/change-the-world-arr-deke-sharon-and-david-wright-digital-sheet-music/21550131?narrow_by=Change+the+World+%28arr.+Deke+Sharon%2C+David+Wright%29)

*Youtube link to video example:* <https://www.youtube.com/watch?v=ECownUJS4uE>

Practice Tracks Available for Purchase:

<https://shop.barbershop.org/change-the-world-satb-arr-sharon-wright-cd-learning-tracks-for-211443/>

## Cups (When I'm Gone) (Campfire Version) - OPB: Cast of Pitch Perfect 2 (arr. Deke Sharon)

The song is arranged for an upper voice choir - SSAA. This song is a beginner to intermediate piece for high school upper voice groups. The song is written in tight 4 part harmony and is a cross between the barbershop style and contemporary a cappella. The lyrics talk about a person taking off, "leaving this town" and wanting a loved one to come on the journey with them. To create a more school appropriate version of the song, change the lyrics from "a bottle of whiskey for the way" to "I packed my bags, I'm on my way"

*Link to sheet music:*

<https://www.sheetmusicplus.com/title/cups-when-i-m-gone-campfire-version-from-pitch-perfect-2-arr-deke-sharon-digital-sheet-music/20099126>

*Youtube link to video example:* [https://www.youtube.com/watch?v=x\\_vTG9v\\_Fdk](https://www.youtube.com/watch?v=x_vTG9v_Fdk) Practice

Tracks found on Youtube:

- Soprano 1 <https://www.youtube.com/watch?v=JQfO1GDtgIQ>
- Soprano 2 - <https://www.youtube.com/watch?v=F2UIWqVt5IQ>
- Alto 1 - <https://www.youtube.com/watch?v=KYaOee6XB2A>
- Alto 2 - <https://www.youtube.com/watch?v=0I1hFWgPMIU>





# JUSTICE & EQUITY REPERTOIRE LIST

Curated by Dr. Mark A. Boyle

Justice and Equity R & R Chair | ACDA PA

National App Chair | ACDA

Director of Choral and Vocal Activities | Seton Hill University

Here you will find a mix of pieces that hopefully do one or both of these two things: speak to issues of marginalized communities and/or promote repertoire written by composers who are members of underrepresented voices in the world of choral repertoire. Various voicings and difficulty levels are present.

## *Seven Last Words of the Unarmed*

(TTBB, orchestra or piano - Third Movement available SATB, piano)

### **Joel Thompson**

**Setting the words of Kenneth Chamberlain, Travon Martin, Amadou Diallo, Michael Brown, Oscar Grant, John Crawford, and Eric Garner**

Published by MusicSpoke: <https://musicspoke.com/downloads/seven-last-words-unarmed/>

Resource: <https://sevenlastwords.org/>

Performance: <https://youtu.be/zdNXoqNuLRQ>

*Dr. Eugene Rogers conducting the University of Michigan Glee Club and the Sphinx Symphony Orchestra*

From the *Seven Last Words of the Unarmed* website:

### *The inspiration...*

*After being troubled by the onslaught of killings of unarmed black men and finding Shirin Barghi's #last-words project, Joel Thompson began his journey in writing his most important composition today, *The Seven Last Words of the Unarmed*. Using the text structure of the Joseph Haydn's *Seven Last Words of Christ*, Joel chose seven last words from Shirin's artwork that formed the structure of the work.*

### *The music...*

*The last words and/or correspondences of each victim spoke to Joel deeply, and he chose seven that most easily aligned with the text structure of Haydn's work. Each victim's last words are set in a different musical style and Thompson incorporates the *L'homme armé* (The armed man) Renaissance french secular tune throughout the composition. Originally scored for male chorus, string quintet and piano, the work has also been scored for full orchestra.*

### *The collaboration...*

*Dr. Eugene Rogers and the Michigan Men's Glee Club joined forces with Joel Thompson to cultivate, premiere and record the piece. The work has received critical acclaim and has been the source of much conversation and inspiration since its premiere in 2015. A documentary highlighting the work and the Glee Club's journey with this powerful piece and Dr. Roger's arrangement of *Glory* entitled *Love, Life & Loss* has been aired on Detroit Public Television, shown at the Michigan Theatre and received five Michigan Emmy Awards including best composition and arrangement and best current/public/community affairs documentary. This website is intended to be a resource for students, activists, and performers alike.*

This work is incredibly powerful and speaks to our time. Since its premiere it has one the American Prize in choral composition in 2018. The Third Movement is available in a stand-alone SATB/piano version and can be purchased at MusicSpoke.

## *The Negro Speaks of Rivers*

(SATB, piano or Solo Voice, piano)

**Margaret Bonds**

**Setting a text by Langston Hughes**

Out of Print - Copyright held by Handy Brothers Music: <https://www.handybrothers.com/>

Resource: <https://www.library.georgetown.edu/exhibition/margaret-bonds-and-langston-hughes-musical-friendship>

Performance: <https://youtu.be/GI7HcoHrN2U>

Dr. Allegra Martin conducts the Holy Cross College Choir

Margaret Bonds's musical pedigree included Northwestern and Juilliard. When Margaret Bonds tried to study with Nadia Boulanger, Madame Boulanger looked at her work and stated she had no need for further study. The work Bonds showed Boulanger was this work, *The Negro Speaks of Rivers*, setting this eponymous text by frequent collaborator, Langston Hughes:

I've known rivers:

I've known rivers ancient as the world and older than the flow of  
human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln went  
down to New Orleans, and I've seen its muddy bosom turn  
all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

[This link](#) will take you to a recording of Mr. Hughes reading his poem.

Bonds begins her work with a low rumble from the piano, perhaps the powerful current of the rivers Hughes references in his text. There is beautiful choral dialogue between the upper and lower parts. She builds chords up in both the piano and the choral parts as the text mentions the Nile and raising the pyramids above it - brilliant use of text painting. Bonds gives us wonderful contrast as she leaves Africa for America, completely changing the style of the music. This is thoughtful, skillful composition.

Like Florence Price, William Grant Still, and countless other Black composers, Bonds music is too often unknown, under appreciated, and under performed. The work is out of print but arrangements can be made with Handy Brothers Music to gain rights to photocopy and perform. Hopefully as more become familiar with her music, it may see a wider demand and get back on the published page.

*Darest, O Soul*

(TTBB unaccompanied)

**Mari Ésabel Valverde**

**Setting a text by Walt Whitman**

Published by Mari Esabel Valverde: <http://marivalverde.com/order/>

Performance: <https://www.youtube.com/watch?v=bXDeNNN6AZM>

*Performed by Cantus with the composer in attendance*

Ms. Valverde's work is a stunner. Largely composed in rhythmic unison, moments of independence take on greater significance. There is a seriousness that gives way to playfulness, a directness that gives way to a genuine invitation, present in Whitman's text. This work is approachable by a moderately advanced high school tenor/bass choir and above. Ranges are not unreachable by most choirs.

Trans Latina and Award-winning composer Mari Esabel Valverde has been commissioned by the American Choral Directors Association, Texas Music Educators Association, Seattle Men's and Women's Choruses, and Boston Choral Ensemble among others and has appeared with Dallas Chamber Choir, Vox Humana, and EXIGENCE (Detroit). She was a featured composer at the 2016 Gay and Lesbian Association of Choruses Festival, where her "Our Phoenix" was premièred by six collective ensembles from the United States and Canada. Her works are published by earthsongs and Walton Music and otherwise self-published.

*Softly*

(SATB, unaccompanied)

**B.E. Boykin**

**Setting a text by Audre Lorde**

Published by Klavia Press: <https://www.klaviapress.com/catalog/>

Performance: [https://www.youtube.com/watch?v=JKSjovLNTOU&list=PLvN-QNtr7Cw\\_qVtAJlTy\\_6mnn5LGZ\\_--Cx&index=7](https://www.youtube.com/watch?v=JKSjovLNTOU&list=PLvN-QNtr7Cw_qVtAJlTy_6mnn5LGZ_--Cx&index=7)

*Dr. Allegra Martin conducts the Holy Cross College Choir*

B. E. Boykin is currently the Assistant Director of the Spelman College Glee Club, as well as the Director of the Treble Choir at the Georgia Institute of Technology. Additionally, Ms. Boykin is also the newly appointed Interim Director of Choral Activities at Agnes Scott College. She is currently PhD candidate at Georgia State University with an emphasis in Music Education.

Softly sets a poem by elf-described "black, lesbian, mother, warrior, poet," Audre Lorde. It is a lyric poem, and Boykin's setting of the text honors that aspect. Ostinato material from the tenors is contrasted by flowing lines above by sopranos and altos while basses descend gently. There is a deep understanding of the power of silence in music, nodding to the word's presence in the text.

*I'm Not Lost*

(SSAA, unaccompanied)

**Michael Busssewitz-Quarm Setting a text by**

**Chantal Sellers**

Published by MusicSpoke: <https://musicspoke.com/downloads/im-not-lost/>

Performance: <https://soundcloud.com/michael-bussewitz-quarm/im-not-lost>

*Dr. Joseph Ohrt conducts the Central Bucks High School-West Women's Choir*

From MusicSpoke:

*Native American women are more likely to be abducted, assaulted, and murdered than any other population group, and the perpetrators are rarely charged or convicted. Through the Murdered and Missing Indigenous Women and Girls (MMIWG) movement, a light has been cast upon this form of genocide. "I'm Not Lost" includes Native words and phrases from across North America: Abenaki, Odawa/Ojibwe, Lakota, and Navajo/Diné. Each verse cries out for missing mothers, daughters, and sisters, and Two Spirit (transgender) loved ones. The performance of "I'm Not Lost" is more than the singing of a song; it is an expression of longing and grief for those whose voices have been silenced. Chantal Sellers is a Native American (Anishinaabe-kwe) poet, novelist, and historian. She penned this poem to bring attention to the plight of murdered and missing Indigenous women. "As I was writing, there were times when the memories of my friends and relatives left me frozen. Still there was a healing process. It is my hope that others – my sisters of all Nations – will find courage, healing, and hope in it as well."*

A useful pronunciation guide is included in the score. We take time to learn Latin, Italian, German, and Spanish. We can take time to learn some words from the languages of the First Peoples of this land.

### ***But a Flint Holds Fire***

(SATB, piano + narration or SA, piano + narration)

**Andrea Ramsey**

**Setting a Text by Christina Rossetti and choir students from Flint, Michigan**

Published by Hal Leonard: <https://www.halleonard.com/product/viewproduct.action?itemid=50600826>

Performance:

SA - <https://www.youtube.com/watch?v=2u5w6ik1E5Q>

Hal Leonard Studio recording

SATB - <https://www.youtube.com/watch?v=Ok9u2LRtm0o>

*Dr. Josh Palkki conducts the CSULB University Choir*

From the publisher:

*Jointly commissioned by a consortium of choruses to benefit the programs and services of Chorus America. This "socially conscious" work merges a Christina Rossetti text with words from choir students in Flint, Michigan. This was the personal revelation for the composer that there was something she could do to affect in a positive way the tragedy of the Flint Water Crisis. This is also a vehicle for you and your students to positively affect this tragedy as half of the profits from the sale will go directly to Flint Rising, a coalition of community organizations and allies. There is a QR code in the music for the audience to make a donation and the web site is also included.*

The situation in Flint is still a problem. Dr. Ramsey's work seeks to bring attention to the Flint Water Crisis through choral music.

### ***Praise the Lord***

(SATB, piano or organ) **Florence B. Price Setting Psalm 117**

Published by Classical Vocal Reprints:

<https://www.classicalvocalrep.com/products/Praise-the-Lord-SATB-Chorus-Piano-or-Organ-5-copy-set-384529.html>

Resource: <https://www.uapress.com/product/the-caged-bird/>

Performance: <https://www.youtube.com/watch?v=VeII8qlvGSk>

*Dr. Stephen Caldwell conducts the Schola Cantorum of University of Arkansas*

Born in Arkansas in 1887, Ms. Price was the first Black woman to have her music performed by a major symphony orchestra - in this case, the Chicago Symphony. *Praise the Lord* begins with a rousing fanfare-type opening which gives way to a contemplative section. Perfect for general worship or concert performance, this anthem is approachable by most choirs. It is brief as anthems go, coming in at about 2'30". Price's choral music is worth exploring if you are unfamiliar with it. In addition, she wrote beautiful art songs that should be on the shelf of every teacher. Some are found here - [Anthology of Art Songs by Black American Composers](#). This collection includes works by others on this list as well.

*Would You Harbor Me?*

(SATB, unaccompanied and SSA, unaccompanied)

**Ysaye Barnwell, setting her own text**

Self-published, available at:

<https://www.jwpepper.com/Would-You-Harbor-Me/9503791.item#/submit>

Performance: <https://www.youtube.com/watch?v=ChkDvZXFTys>

*Daniel Hughes conducts The Choral Project*

Composer Ysaye Barnwell provides an extremely powerful work exploring identity as it relates to safe harbor. Almost chantlike at the onset, Dr. Barnwell spins through her text in simple, direct rhythms, allowing that text to be internalized by both performers and audience members. The question, "Would you harbor me?" is turned inward as "Would you harbor me?"

As the work winds forward, the individual lines intertwine amongst each other, blurring divisions, all while maintaining an almost pulse-like rhythmic flow. The work sounds incredibly complex to the listener, but learns rather quickly.

*Out in the Fields*

(SATB, piano or SSA, piano)

**William L. Dawson**

**Setting a text by Louise Imogen Guiney**

Published by Neil A. Kjos Music Company:

<https://www.jwpepper.com/Out-in-the-Fields/1319110.item#/submit>

Performance: <https://www.youtube.com/watch?v=-G4LEENnWXo>

*Dr. Nathan Carter conducts the Morgan State University Choir*

Dr. Marques L. A. Garrett, in his collection of non-idiomatic choral music by Black composers, calls Dawson's stunning work a "choral art song." And so it is. In fact, there is a solo voice version of this lovely work available in both high and low keys. Often you will see performances of the work labeled as a spiritual. That is not the case and likely springs from most of us associating Dawson with that genre.

The text takes the form of a simple statement of personal faith and a connection to the divine through nature. The second stanza, set with more intensity by Mr. Dawson, is below:

The foolish fears of what might pass,  
I cast them all away,

Among the clover scented grass,

Among the new mown hay,  
Among the hushing of the corn,  
Where drowsy poppies nod,  
Where ill thoughts die and good are born--  
Out in the fields with God.

*Plain-Chant for America*

(SATB, piano or SATB, orchestra)

**William Grant Still**

**Setting a text by Katherine Garrison Chapin**

Published by William Grant Still Music:

[http://www.williamgrantstillmusic.com/WorksforVoiceorVoicesandPiano.htm#Plain%20Chant% 2 0for%20America](http://www.williamgrantstillmusic.com/WorksforVoiceorVoicesandPiano.htm#Plain%20Chant%20for%20America)

Performance: <https://www.youtube.com/watch?v=ZfkSygAvO9A>

*Dr. Stephen Caldwell conducts the Schola Cantorum of University of Arkansas*

Like Florence Price. William Grant Still was born in Arkansas, and was somewhat of a Renaissance man. Self taught on the clarinet, saxophone, oboe, viola, cello, and double bass, after taking formal violin lessons at age 15. He studied medicine at Wilberforce College (Now Wilberforce University), an HBCU in Ohio. After much involvement in music at Wilberforce, he left after being awarded a scholarship to study music at Oberlin Conservatory. Still is considered to be the Dean of African American Musicians.

Chapin and Still worked together previously on a large scale project, an oratorio titled *And They Lynched Him from a Tree*. During this collaboration, Chapin wrote the following to Still:

*I do feel that we “speak the same language” and I have great hopes that the objective for which we are both striving will sing and grow in your being until it bursts forth spontaneously in music that will move people, so that it will stir something in their better selves, not because of propaganda, but because it is great music.*

*Plain-Chant for America* is a challenge but worth in both musically and in our context of justice and equity. Conductor of the performance linked above, Dr. Stephen Caldwell, refers to this work as “THEE justice and equity piece.” Chapin purposely wrote this poem for this commission, speaks to this and is presented in its entirety below.

*For the dream unfinished  
Out of which we came,  
We stand together,  
While a hemisphere darkens  
And the nation’s flame.*

*Our earth has been hallowed  
With death for freedom;  
Our walls have been hallowed  
With freedom’s thought.*

*Concord, Valley Forge, Harpers Ferry Light  
up with their flares  
Our sky of doubt.*

*We fear tyranny as our hidden enemy:*

*The blackshirt cruelty, the goose-step mind.*

*No dark signs close the doors of our speaking.  
No bayonets bar the door to our prayers.  
No gun butts shadow our children's eyes.*

*If we have failed—lynchings in Georgia,  
Justice in Massachusetts undone,  
The bloody fields of South Chicago—  
Still a voice from the bruised and the battered  
Speaks out in the light of a free sun,*

*Saying, "Tell them again, say it, America;  
Say it again till it splits their ears:  
Freedom is salt in our blood and its bone shape;  
If freedom fails, we'll fight for more freedom—  
This is the land, and these are the years!  
When freedom's a whisper above their ashes  
An obsolete word cut on their graves,  
When the mind has yielded its last resistance,  
And the last free flag is under the waves—*

*"Let them remember that here on the western Horizon  
a star, once acclaimed, has not set;  
And the strength of a hope, and the shape of a vision  
Died for and sung for and fought for,  
And worked for,  
Is living yet."*

## **Other Useful Resources**

### ***Beyond Elijah Rock***

As an added resource, I point you to **Dr. Marques L.A. Garrett's** work - [Beyond Elijah Rock: The N on Idiomatic Choral Music of Black Composers](#). You will find a list of pieces at Dr. Garrett's webpage that fall outside of what is often associated with Black composers/musicians, including, but not limited to spirituals, gospel, jazz, hip-hop, and rap. Dr. Garrett labels the works he has curated as original concert music. Too often, in our genuine effort to be diverse in our programming, we limit ourselves to pieces from that idiomatic list. These pieces are wonderful and should certainly not be ignored... but...there is so much more out there.

Dr. Garrett has provided an ever growing list of works in various voicings and difficulties that we should take the time to digest and appreciate. Looking to expand your programming? Beyond Elijah Rock is a great place to start.

**Dr. Marques L. A. Garrett**, composer, conductor, and educator, is an Assistant Professor of Music in Choral Activities at the University of Nebraska-Lincoln in the Glenn Korff School of Music. His responsibilities include conducting the auditioned Chamber Singers and non-auditioned University Chorale (soprano-alto) as well as teaching graduate choral literature and undergraduate conducting. Before earning his PhD in Music Education (Choral Conducting) at Florida State University, he was the Director of Choral Activities at Cheyney University of Pennsylvania. Additionally, he holds an MM from the University of North Carolina at Greensboro and a BA from Hampton University.

An active conductor, Dr. Garrett serves as a guest conductor or clinician with school, church, community, and festival/honor choirs throughout the country. In addition to his conducting classes at UNL, he leads

conducting workshops at other universities and conferences. His formal conducting studies were with Dr. André J. Thomas, Dr. Carole J. Ott, Dr. Carl G. Harris, Jr., and Mr. Royzell Dillard.

### **One From the Folder**

Dr. Shelbie L. Wahl-Fouts produces a monthly blog post over at ACDA's Choralnet titled [One from the Folder](#), detailing a choral work written for Soprano/Alto choirs - most often by a

woman, setting a text by a woman. Her research is exhaustive. Each post provides a description of the work and the rehearsal process (if available), ranges of each piece, duration, voicing information, accompaniment information, tempo, and publisher. These are incredibly thorough entries by a very detailed conductor/educator. Occasionally, Dr. Wahl-Fouts has guest bloggers provide their perspectives of a given work. She also includes a link to a [spreadsheet](#) that contains every piece she has featured. The blog is searchable and is a wonderful resource for those who conduct Soprano/Alto choirs.

**Dr. Shelbie L. Wahl-Fouts** is associate professor of music, music department chair, and director of choral activities at Hollins College, where she conducts three choirs, ranging from beginner to advanced (Concert Choir, Chamber Choir, and Talmadge Singers).

Wahl-Fouts has conducted numerous area VMEA/VCDA honor choirs, and is also a frequent festival conductor for All-City and All-County choruses. She has served as an adjudicator for Choral Assessments, and as a judge for multiple All-District, All-Virginia, and Honors Choir auditions.

Wahl-Fouts received her Doctor of Arts in choral conducting from Ball State University, with a secondary emphasis in music education, and holds a Master of Music in choral conducting from Butler University and a Bachelor of Musical Arts in trumpet from DePauw University.

Choral repertoire for women's/treble voices is the primary focus of her research endeavors, having written for the ACDA Choral Journal and in the book *Conducting Women's Choirs*.





# ACDA-PA Summer Conference - 2020

## High School Choral Reading Packet

Compiled by Matthew Klenk

Choral Director - North Penn High School - Lansdale, PA

[klenkme@npenn.org](mailto:klenkme@npenn.org)

*These selections are primarily intended for mixed, non-auditioned choirs with singers in grades 9-12. While the selections vary in difficulty, they all have elements that make them immediately accessible to students of this age.*

### **Early Winter Tree (SATB) - Russell Nadel - Hal Leonard (HL 00323504)**

- (<https://www.halleonard.com/product/323504/early-winter-tree?subsiteid=5>)
- Excellent piece for developing aural skills and intonation -
- heavy use of lydian-dominant mode
- Wonderful accompaniment (piano or optional harp)
- Text by Sara Teasdale
- Minimal divisi

### **Swedish Harvest Song (SATB) - Robert F. Swift - Lawson-Gould (43188)**

- (<https://www.alfred.com/swedish-harvest-song/p/00-43188/>)
- In Swedish, but not too much text (IPA Guide included)
- 4-handed piano accompaniment
- Upbeat/almost entirely homophonic

### **Midwinter Song (SATB) - Susan Labarr - Walton (WW 1723)**

- (<https://www.giamusic.com/store/resource/midwinter-song-print-ww1723>)
- Beautiful poem by Daniel Elder - text is sacred, but subtle
- Suitable for Holiday/Winter concerts
- Very well-written piano accompaniment
- Interesting writing in all 4 parts, including melodic opportunities

### **Death Came A-Knockin' (SATB) - arr. Paul Rardin - Galaxy/ECS (7.0743)**

- (<https://www.morningstarmusic.com/death-came-a-knockin-foster-ruthie-rardin-pa-ul.html>)
- Transcription/Arrangement of Ruthie Foster song
- Blues/gospel style
- Feature for 3 treble soloists
- Challenging in some spots, but very accessible and powerful!

*\* I had the good fortune to hear Temple Concert Choir perform this live, and it was extremely effective - glad it's finally in print!*

### **Suliko (SATB and solo) - arr. Brent Wells - Walton (WW1783)**

- (<https://www.giamusic.com/store/resource/suliko-print-ww1783>)
- Folk song from Georgia (the nation, not the state)
- Some divisi - Probably for more advanced HS ensembles
- Sparse texture (poem is about a man searching for his lost love)
- Text can be in Georgian or English (IPA guide included)

**Viva! From "Il re pastore"** (SATB or SAB) - Mozart/arr. Liebergen - Alfred (45601)

- (<https://www.alfred.com/viva/p/00-45601/>)
- Adaptation of a 5-part Mozart opera finale
- Short (about 2 minutes) & lively tempo
- Accessible masterwork for non-auditioned choirs
- Ranges are all very singable

**Hope and Love** (SATB) - Carson Cooman - Santa Barbara (SBMP 1141)

- (<https://sbmp.com/SR2.php?CatalogNumber=1141>)
- More challenging work for advanced/auditioned ensembles
- Fantastic poetic text by Jane Hirschfield
- Setting is a cappella with interesting writing in all parts
- Almost entirely homophonic, but several key changes throughout
- Limited divisi

### **CPDL / Free Resources**

**I Am the Rose of Sharon** (SATB) - William Billings - CPDL/Public Domain

- (<http://www1.cpd.org/wiki/images/1/13/I-am-the-rose-of-sharon-billings.pdf>)
- Great introduction to old American music
- Spirited/Lively setting of a text from the Song of Solomon
- Alternates between homophony/polyphony - short phrases help to build confidence
- For additional challenge/historical accuracy, split your sopranos and tenors and have them double each other's parts (a practice Billings endorsed)

**Beati Quorum Via** (SAATBB) - C.V. Stanford - cantatedomino.org

- (<http://www.cantatedomino.org/cd/beati-quorum-via--stanford-.php>)
- 6-part (3 upper/3 lower) motet set in Latin
- While a challenging a cappella work, there is enough small group (usually trio) homophony to allow confidence building
- Very little polyphony - good introduction to the concept for HS singers
- This edition includes a reduction





# ACDA-PA Summer Conference Middle School Choral Reading Packet

Compiler, Jordan M. Shomper

6-8 General Music, 7/8 Chorus, Select Singers  
Cocalico Middle School – Denver, PA  
Choral Director – Ursinus College – Collegeville, PA  
[jshomper@cocalico.org](mailto:jshomper@cocalico.org)

The selections below are repertoire that could be performed by middle schools, but might also be appropriate for high schools. Each piece is of a similar difficulty. They were chosen with the following ensemble in mind: 7<sup>th</sup> & 8<sup>th</sup> grade students, (mostly all) changed boys' voices, and a chorus of approximately seventy-five students.

Please feel free to email any questions or comments to the address listed above!

Ukrainian River Song – Roman Yakub

<https://www.jwpepper.com/sheet-music/search.jsp?keywords=Ukrainian+River+Song+Roman+Yakub>

SA(T)B      Santa Barbara Music Publishing      SBMP 980      10276166

- Rhythmic, fun
- Movement (included in score)
- Exclamations (included in score)
- Opt. percussion instruments and flute

Gamaya – Paul John Rudoi

<https://www.jwpepper.com/sheet-music/search.jsp?keywords=gamaya+paul+rudoi>

SATB      Graphite Publishing      GP-R013      10632281

- Djembe (included in score)
- Sanskrit text
- Mesmerizing round, creating an awesome, dissonant soundscape
- Sounds complicated but isn't!!

Give Us Hope – Jim Papoulis

<https://www.jwpepper.com/sheet-music/search.jsp?keywords=give+us+hope>

SATB      Boosey & Hawkes      M051475124      3701107

- Energetic, fun
- Applicable text
- Accessible SATB repertoire choice
- Student favorite!!

Piu non si trovano” – W. A. Mozart [http://ks4.imslp.info/files/imglnks/usimg/8/8a/IMSLP230097-WIMA.0a63-Mozart\\_KV549-Part.pdf](http://ks4.imslp.info/files/imglnks/usimg/8/8a/IMSLP230097-WIMA.0a63-Mozart_KV549-Part.pdf)

And

“Ecco quell fiero istante” – W. A. Mozart [https://ks.imslp.net/files/imglnks/usimg/7/71/IMSLP538498-PMLP136993-03\\_ecco\\_quel\\_fiero\\_istante.pdf](https://ks.imslp.net/files/imglnks/usimg/7/71/IMSLP538498-PMLP136993-03_ecco_quel_fiero_istante.pdf)

Two Mozart Classics (published version) – arr. Ryan Kelly

<https://www.jwpepper.com/sheet-music/search.jsp?keywords=two+mozart+classics>

SAB                      Boosey & Hawkes                      48023682                      10609902

- Classical style/Chromaticism
- Italian text
- Historical Composer
- Opt. clarinet accompaniment double voices (included in score)

Die Nachtigall – F. Mendelssohn

[https://web.archive.org/web/20120404005910/http://www.solovoces.com/e107\\_files/downloads](https://web.archive.org/web/20120404005910/http://www.solovoces.com/e107_files/downloads)

[/sv180.pdf](#)

Die Nachtigall (published version) – arr. Russell Robinson

SAB                      Walton Music                      WW1420                      10067345

- Accompanied or Unaccompanied
- German or English
- Opt. notes for unchanged boys' voices
- Historical Composer





# Repertoire for Lower Voices

## ACDA-PA Summer Virtual Conference 2020

Kevin M. Dibble, DMA (abd)  
Director of Choral Activities, Albright College  
[www.KeinDibbleMusic.com](http://www.KeinDibbleMusic.com)

### 1. **Sängerhilsen** (Brothers, Sing On) – Grieg

[http://ks4.imslp.info/files/imglnks/usimg/f/f1/IMSLP27779-PMLP61262-Grieg\\_Sangerhilsen.pdf](http://ks4.imslp.info/files/imglnks/usimg/f/f1/IMSLP27779-PMLP61262-Grieg_Sangerhilsen.pdf)

<https://www.youtube.com/watch?v=UHXUTzNLzjE>

This is a staple in TTBB the repertoire from Norway. With themes of making music together and enjoying the opportunity together, this is a very timely piece for our current age. Beginning with unison before breaking into four parts, *Sängerhilsen* could be performed successfully by a most high school and college TTBB ensembles.

### 2. **Am Grabe** - Bruckner

[http://ks4.imslp.info/files/imglnks/usimg/a/a4/IMSLP425913-PMLP691096-WAB\\_2\\_Am\\_Grabe-Bruckner-TTBB.pdf](http://ks4.imslp.info/files/imglnks/usimg/a/a4/IMSLP425913-PMLP691096-WAB_2_Am_Grabe-Bruckner-TTBB.pdf)

<https://www.youtube.com/watch?v=IziivfhajOO>

Bruckner's *Am Grabe* is a German elegy and carries with it the gravitas that Bruckner composed so well. It also has a beautiful transition into hope as the song continues. The work is consistently TTBB divisi and unaccompanied. It provides opportunities for each voice part to shine, but also requires significant independence. This work would be suited best for a more advanced high school or college TTBB ensemble.

### 3. **Bonus est Dominus** - Palestrina

[http://ks4.imslp.info/files/imglnks/usimg/9/95/IMSLP430118-PMLP698697-Palestrina-GP\\_da\\_Bonus\\_Est\\_Dominus.pdf](http://ks4.imslp.info/files/imglnks/usimg/9/95/IMSLP430118-PMLP698697-Palestrina-GP_da_Bonus_Est_Dominus.pdf)

- No TTBB video available

This short Latin work by Palestrina was originally written for SSA voices, but has been edited and arranged for TTBB voices by Skip Purdy. This is a short, three-voice setting and allows TTBB choirs to experience renaissance polyphony and imitation. Could be done by middle school choirs through college ensembles, though issues of intonation may require extra care.

### 4. **Fisherman's Song** - Hyo-Won Woo

<https://www.jwpepper.com/The-Fisherman%27s-Song/10862726.item#/submit>

Audio available on the J.W. Pepper site

As is often seen with Hyo-Won Woo's music, this is a piece for a very advanced TTBB choir. This calls for three individual groups or choirs and consistently uses a 14-part splits. The only instrumen-

tal component is percussion and intonation will prove to be a considerable challenge for many. The work is in Korean but the score provides a very useful pronunciation guide. If you have the forces, this is a very exciting piece for high-level groups.

5. **Sayareh** - Jake Runestad

<https://jakerunestad.com/store/sayareh/>

Audio available through Jake's website

I find this work captivating. It is inspired by middle eastern folk music, employs overtone singing, and 6-part divisi. There are no words in any language, just the exploration of sound. The work does include percussion – both clapping and a separate percussion part.

6. **Lunar Lullaby** - Jacob Narverud [https://www.jwpepper.com/Lunar-Lul-](https://www.jwpepper.com/Lunar-Lullaby/10795103L.item#/submit)

[laby/10795103L.item#/submit](https://www.jwpepper.com/Lunar-Lullaby/10795103L.item#/submit)

Audio available on the J.W. Pepper site

*Lunar Lullaby* is a piece that draws in both singer and audience member. The lines are very sing- able and peaceful. It is written for 4-part TTBB chorus and piano and could be performed by some middle school TTBB ensembles and is still enjoyable by collegiate ensembles.

7. **Sweet Rivers** - Reginald Unterseher <https://www.jwpepper.com/>

[Sweet-Rivers/3303372.item#/submit](https://www.jwpepper.com/Sweet-Rivers/3303372.item#/submit)

<https://www.youtube.com/watch?v=lnbAx40YBe4>

*Sweet Rivers* is a beautifully-written setting of this old hymn text. It is set for three-part chorus and piano. Throughout the work the piano supports the singers while adding rhythmic intricacies and ornamentation. The piece begins with unison and breaks into three-part work allowing for all singers to enjoy singing the melody while also experiencing their own lines. This work could be done by advanced middle school ensembles while also serving as a wonderful addition to high school and collegiate ensemble programs.





# ACDA-PA Virtual Conference, Summer 2020

## CPDL Resources for Music in Worship

Mark Anderson

### **Cantique de Jean Racine (in D)**

**Gabriel Faure**

A familiar piece- but arranged either for treble voices or low voices

for treble voices <http://www1.cpd.org/wiki/images/c/cd/Ws-faur-11u.pdf>

for low voices <http://www1.cpd.org/wiki/images/c/c2/Ws-faur-11m.pdf>

### **I Will Lift Up My Eyes**

**Leo Sowerby**

A forgotten gem- easy choral parts and a great piece for a true alto.

For alto (or bass) solo and choir <http://www1.cpd.org/wiki/images/5/5e/Ws-sow-p121.pdf>

### **God So Loved the World**

**John Goss**

Familiar text set to a perhaps not-so-familiar tune.

[http://www1.cpd.org/wiki/images/d/d8/God\\_so\\_loved\\_the\\_world.pdf](http://www1.cpd.org/wiki/images/d/d8/God_so_loved_the_world.pdf) [http://www1.cpd.org/wiki/images/3/3f/Goss-God So Loved The World.pdf](http://www1.cpd.org/wiki/images/3/3f/Goss-God_So_Loved_The_World.pdf)

### **O Be Joyful in the Lord**

**C V Stanford**

A nice setting – makes a good summer anthem. Not too difficult, but makes a great impression.

[http://www1.cpd.org/wiki/images/8/81/Jubilate in B flat Stanford.pdf](http://www1.cpd.org/wiki/images/8/81/Jubilate_in_B_flat_Stanford.pdf)

### **Praise to the Lord**

**Hugo Distler**

A reminder of a fun setting of this tune.

<http://www1.cpd.org/wiki/images/b/b2/Distler-Praise-to-the-Lord.pdf>

### **Lead Us, Heavenly Father**

**Roger Quilter**

A really lovely setting of this text, not too difficult.

<http://www1.cpd.org/wiki/images/4/48/Ws-quil-lea.pdf>

### **I Give You a New Commandment**

**John Sheppard**

A relatively unfamiliar setting of a very timely text.

<http://www1.cpd.org/wiki/images/4/41/Igyanc.pdf>



# Self/Boutique Published Choral Music Submitted for ACDA-PA Summer Virtual Conference

Reading List curated by Peter de Mets  
([pdm@Peterdemetsmusic.com](mailto:pdm@Peterdemetsmusic.com))

*When looking into the possibilities of choral singing during a pandemic, where zoom meetings are hardly the right possible solution for choral rehearsal, much less performance, I looked to the innovators. C4-the choral composer/conductor collective began to look outside the box for possible ways to use the technology to our advantage. These first three titles, will work within the confines of a zoom meeting because the latency issue is not a problem with these titles. Thanks to Fahad Siadat (see-a-dot publishing) for helping me to get these pieces together. Each title has a link to a perusal copy of the score and a recording, as well as the program notes written by the composer about their pieces.*

**Demon**, Matt Brown - [Perusal Score](#), [Recording](#)

DEMON was written and premiered on Saturday, October 15, 2015, presented to an audience of film and video game composers as a demonstration of novel vocal techniques. My challenge to myself was to write a piece with zero specified pitches or texts; previously, I had experimented with such techniques only within the context of more “traditional” choral pieces, such as Pacem. As the piece began to take shape, I realized that the addition of an appropriately spine-tingling text would complement the sound world which was emerging. The Latin included in the piece is taken from a biblical story of demon possession. Asked for a name, the response is: “Our name is Legion, for we are many.” Although this piece may be performed with smaller choirs— perhaps even as few as eight or twelve—I imagine it becoming increasingly effective (and impactful) with greater numbers, given the techniques employed. (A Roman legion consisted of about five thousand men at the time of the story, for what it’s worth!) (SATB)

**Of all of them**, Drew Corey - [Perusal Score](#), [Recording](#)

This piece uses looping and disjointed lines to create a floating texture upon which the melodies are hung. The result is a texture that is simultaneously static and always moving. The story itself recounts the progression of first love; wanting, having, losing and realizing in retrospect that “of all of them, I loved that one the most.” (SATB with Cello)

**Ceremonial Burning**, Nilo Alcala - [Perusal Score](#), [Recording](#)

In 2009 I first read the poem “An Autumn Burning” by Wendell Berry. The poet speaks of having pages of “words to burn: leaves of...wasted words”. The poem ends on a hopeful note, as it describes new “life beyond words” springing forth from those burnt pages. I was taken with the imagery of the text and meditated on this poem for several days without thinking about how the music should sound. Eventually, I took the text, crossed out a huge chunk of words from it, and strung together a new poem, as if my own ritualistic burning of words. The resultant poem surprisingly retained the essence of the original which was for me a burning of the old, and a rebirth of something new. Not long after, I started to hear the music in my head, and in my imagination it was a mystical, ritualistic burning of these symbolic words. Years after, I tried to revisit the work and felt another ritualistic burning of words was needed. I totally discarded the excerpts from Berry’s poem and penned a new one. This purging now involved the burning or letting go of fears. This time the speaker emerges and in possession of a newfound courage. (SATB)

*This piece also uses aleatoric/minimalist elements, but it adheres to a click, so it could be useful in an online performance.*

**Love is Anterior to Life**, Bettina Sheppard - [Perusal Score](#), [Recording](#)

Love is Anterior to Life is part of a larger song cycle of Emily Dickinson poetry settings originally performed at Hunter College's Lang Recital Hall. It has been professionally recorded on C4: The Choral Composer/Conductor Collective's second album Cornerstones.

Excerpts have been included in concerts at Lincoln Center's Alice Tully Hall and at New York City Center. The four-line poem appears in Dickinson's idiosyncratic style of broken textual lines interrupted by dashes. Each line is brilliantly separate and concise while allowing a sense of flow and eternity. Sopranos, altos and tenors are each assigned one line with its own melody and metrical form, which is then repeated throughout. Only the basses sing the entire poem, while the second alto simply sings the word "love." We feel the choppy nature of the poem with its distinct thoughts, but also the repetitive, eternal cycle of life and death. (SSAATB)

*Then, just because I can't help but putting these titles for your back burner when we can all be together again...*

**Goodness True**, Joe Gregorio - [Perusal Score](#) [Recording](#)

Commissioned by the 2015 [ACDA Women's Commission Consortium](#), *Two Friends Like Fireflies* sets the eponymous poem of Syrian-American poet Mohja

Kahf. The text is an ode to friendship inspired by two women who, once introduced to each other by Dr. Kahf, overcame a generational divide and differing backgrounds and ethnicities to find much common ground and, through conversation, arrive at many profound insights about life. SSAA.

**Saturn's Embrace**, David von Kampen - [Perusal Score with Recording](#)

Haunting musical setting of a viral Twitter limerick about the demise of the Cassini spacecraft This is a commission for the 2019 Nebraska Choral Directors Association conference, July 2019 at Doane University. (SATB pno)

**They May Tell You**, Andrea Ramsey - [Perusal Score](#) [Recording](#)

With poetry by then 17-year old, Isabella Cook, the text of this work delves into comments/challenges faced by women, encouraging them to embrace their strengths. Performed here by Allegro Con Brio of Kansas City, Christy Elsner, conductor. (SSAA)

**Imagination**. Colin Britt - [Perusal Score](#), [Recording](#)

In spring 2019, I was commissioned by Dr. Brandon Williams and the Rutgers University Voorhees Choir to write a piece for their Carnegie Hall debut, on a concert titled "In her Words" that celebrated women poets. Of course I knew I had to find the "right" poem for the occasion; I've set texts by several prominent female poets, including Emily Dickinson, Edna St. Vincent Millay, Elizabeth Barrett Browning, Christina Rossetti, Sara Teasdale, and Emily Jane Brontë, but I wanted to explore less charted territory. In my search I came across the poet Phillis Wheatley, the first published African-American female poet, and I was enthralled. In her short life Wheatley, a former slave who was emancipated *after* the publication of her first book, wrote dozens of lyrical poems with florid imagery and sophisticated literary or mythological references. "On Imagination" is one poem that I found particularly memorable, and from the 53-line poem I extracted 10 gorgeous, fearlessly optimistic lines.

The word "imagination" has a natural melodic and rhythmic pattern, and it lent itself to a melodic figure that permeates the work. After a slow introduction that introduces this melodic figure, the piano establishes a gently rising and falling accompanying figure, while the voices move progressively from a unison melody into more intricate counterpoint, accompanied by fluttering wisps or quiet suspended notes from the violin. After a brief interlude in which the violin and piano both elongate and abbreviate the "imagination" motif, the voices return to the opening phrase, gradually fading away as if lifting up from the cares of the earth. (SSAA)



# ACDA-PA Summer Conference 2020

## Upper Voice Repertoire Selections

Compiled by Dr. Andrew Withington  
Assistant Professor, Director of Choral Activities, Voice Area Head  
Westminster College  
[withinag@westminster.edu](mailto:withinag@westminster.edu)

This repertoire has been selected for high school, college and community upper voice ensembles. Some of the repertoire may also be suitable for children's choirs. If you have any questions, please contact me on the email address above.

### Jerusalem

Arranged by Michael McGlynn

**Voicing:** SSAA

**Origin:** Ireland

**Language:** English

**Publisher:** [www.michaelmcglynn.com](http://www.michaelmcglynn.com)

**Features:** Unaccompanied

**Link:** <https://store.michaelmcglynn.com/Sheet-Music/Detail/Jerusalem>

Use of heterophony

Opportunities for soloists

### Dixit Dominus

*Psalm 110*

Baldassare Galuppi, arranged by David Larson

**Voicing:** SSAA

**Origin:** Italy

**Language:** Latin

**Publisher:** Roger Dean Publishing

**ID:** HCMC108

**Features:** Instrumental

**Link:** <https://sheetmusicplus.com/title/dixit-dominus-sheet-music/417602>

accompaniment

Multiple movements

### Am Strande

*Nr. 3 from Fünf Duette, Op. 66*

Johannes Brahms

**Voicing:** SA

**Origin:** Germany

**Language:** German

**Public Domain:** IMSLP

**Features:** Accompanied

**Link:** [https://www.imslp.org/wiki/5\\_Duets,\\_Op.66\\_\(Brahms,\\_Johannes\)](https://www.imslp.org/wiki/5_Duets,_Op.66_(Brahms,_Johannes))

Lyrical, flowing

## Sanctus

Richard Oswin

**Voicing:** SSA

Edition Ferrimontana

**Link:** <https://www.all-sheetmusic.com/Choir/Female-Choir/Sanctus-EF3386.html>

**Origin:** New Zealand

**ID:** EF3386

**Language:** English **Publisher:**

**Features:** Accompanied

Use of mixed meters

## Te Whakaaro Pai Ki Ngā Tāngata

Helen Fisher

**Voicing:** SAA

**Link:** <https://sounz.org.nz/works/14110>

**Origin:** New Zealand

**Language:** Te Reo Māori

**Features:** With bongo drums

## Glettur

Stephen Hatfield

**Voicing:** SSA

**Publisher:** Boosey & Hawkes

**Link:** <https://www.jwpepper.com/Glettur/3297377.item#/submit>

**Origin:** Iceland/Cana

**ID:** 48005031

**Language:** Nonsense

syllables

**Features:** Unaccompanied  
Humorous

## I've Got the World on a String

Harold Arlen, arranged by Kirby Shaw

**Voicing:** SSAA

**Publisher:** Hal Leonard Corporation

**Link:** <https://www.jwpepper.com/I%27ve-Got-the-World-on-a-String/3018272.item#/>

**Origin:** United States

**ID:** 08200517

**Language:** English

**Features:** Jazz with optional instrumental accompaniment





# Zoom Webinar & Virtual Happy Hour July 5, 2020 7:00PM

## *Justice & Equity in Your Choral Spaces* *A Panel Discussion*



Join Moderator Dr. Dustin Cates as he and his panel discuss Justice and Equity Issues in Your Choral Spaces. As we prepare for the fall, taking the opportunity to explore how current events, particularly as they relate to inclusion, diversity, and representation may manifest themselves in your rehearsals. Rep resources will be discussed, as well as how COVID-19 disproportionately impacted communities of color.

- Dr. Dustin Cates, Assistant Professor, Temple University, ACDA National Tenor/Bass R&R Chair
- Mari Esabel Valverde, Composer, Singer, Educator, Translator
- Dr. Marques L. A. Garrett, Assistant Professor, University of Nebraska-Lincoln
- Dr. Allegra Martin, Director of College Choirs, College of the Holy Cross in Worcester, MA
- Dr. Joseph Ohrt, Director of Choral Activities, Central Bucks High School - West

For complete biographical information about the panelists, [click here](#).

A Virtual Happy Hour will follow the session in a separate Zoom meeting with a link that will be posted at the end of the webinar for participants.

**Register here:**

[https://setonhill-edu.zoom.us/meeting/register/tJItcu-hqTssHNZDNGIMARHt8jT\\_hXnFeWr2](https://setonhill-edu.zoom.us/meeting/register/tJItcu-hqTssHNZDNGIMARHt8jT_hXnFeWr2)



# Zoom Webinar & Virtual Happy Hour

August 2, 2020

7:00PM

## Organizing, Rehearsing, & Programming for Socially Distant Choirs

A panel of conductors representing elementary through adult choirs will share their ideas and resources for how they plan to creatively and enthusiastically approach social-distancing in the choral rehearsal in Fall 2020. More details to come, including registration links. Check email or the website mid-July for information!

## Thank You

Thank you to our ACDA-PA board members for their work in compiling interest and repertoire session information. Special thanks to the Online 2020 steering committee for putting in extra work to make the virtual and technology aspects of these summer offerings possible:

- Caron Daley, President, *Polyphony* Co-Editor
- Liz Colpo, President-Elect
- Joy Meade, President-Elect Designate
- Susan Medley, Vice President
- Shaun Cloonan, Communications Chair, *Polyphony* Co-Editor
- Mark Boyle, Equity & Justice Chair

# *Polyphony*





# American Choral Directors Association of Pennsylvania (ACDA-PA)

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

## **Executive Board, 2019-21**

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Youth - Shawn Funk

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Lifelong - Joseph Stuligross

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Lower Voice Choirs - Kevin Dibble

Equity & Justice - Mark Boyle

Self-Published Composers - Peter de Mets

Upper Voice Choirs - Andrew Withington