



# ANTIPHON

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of the AMERICAN CHORAL DIRECTORS ASSOCIATION

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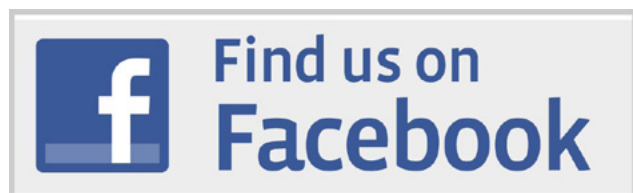
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# From the President:



Ryan Holder, DMA  
AzACDA President  
[president@azacda.org](mailto:president@azacda.org)

Dear AzACDA Friends and Colleagues;

Happy New Year! I have often said to people that there is **no offseason for choir directors**. We spend all summer trying to select music for the upcoming year, prepare our students for fall and holiday concerts, and in January hit the ground running with choir festivals, honor choirs, and spring tours. Then we do it all over again. 😊

It is important in busy times like these to remember **why** we got into this profession in the first place. For me, I think about all of the directors, teachers, and mentors I had growing up and how they inspired me to become a choir director. Through choral music, they gave me a place to grow and flourish, a place to learn about myself and the world around me. In short, through choral music they taught me about *life*. It is my hope that in some small way I am able to carry on their legacy and pass those same lessons to the students who enter my life.

Before I draw your attention to the events coming up this spring, I want to take a moment to publicly thank **Marcela Molina** and **Jessica Edelbrock** (with guidance from **Aimee Stewart**) for undertaking the *Cantaremos Honor Choir Festival* this past November. It is a massive event and I am grateful to them for their hard work and success!

This Spring/Summer there are a number of ACDA events coming up that I would like to draw your attention to, including but not limited to:

ACDA Western Regional Conference (Pasadena, CA • March 14-17)  
Arizona ACDA State High School Choir Festival (Mesa, AZ • March 22)  
Arizona ACDA Junior High Choral Festival (Mesa, AZ • May 4)

Finally, I hope that you will plan on attending our 2018 AzACDA Summer Conference, July 9-11, 2018 at the Mesa Community College Performing Arts Center. This conference, which has something for choir directors of every level, will feature headliner clinicians **Dr. Jo-Michael Scheibe**, University of Southern California, and New York-based composer and conductor **Jim Papoulis**!

Please visit our website at [www.azacda.org](http://www.azacda.org) for more information regarding all of our events or to reach out to your AzACDA board members and let us know how we can be of service to you. ☰

Sincerely,

A stylized, handwritten signature in black ink, appearing to read 'R. Holder'.

Ryan Holder, DMA



# Announcing!

## The 2018 AzACDA Junior High/Middle School Choral Festival

The 2018 Junior High/Middle School Choral Festival will be held on Friday May 4th. This annual event is an engaging musical experience that affords Arizona's younger singers the opportunity to perform in a quality venue, work with esteemed clinicians, and create lasting memories. The following is a list of the clinician's for this year's festival:

Dr. Alyssa Cossey – University of Arizona | Dr. Marcela Molina – Tucson Girls Chorus  
Mrs. Danya Tiller – Phoenix Girl's Chorus | Mr. Matthew Henry – Corpus Christi Catholic Church

Please visit check our [website](#) for updated information about this event!

## The 2018 AzACDA High School Choral Festival

Congratulations to those who qualified for the AzACDA Senior High School State Festival! The festival will be held at First United Methodist Church on March 22, 2018. This year, we are privileged to have the following adjudicators:

Dr. Andrew Crane - Brigham Young University | Dr. Alyssa Cossey - University of Arizona  
Mr. Bartlett Evans - Arizona State University | Mrs. Joyce Bertilson - Northern Arizona University Supervisor

For more information, visit our [website](#) or contact Joseph Johnston, AzACDA R&S Chair for Senior High School Choirs at [seniorhighschool@azacda.org](mailto:seniorhighschool@azacda.org)

## The 2018 Arizona Diamondbacks Nights

April 20, 2018: All Ages – 6:40 PM vs. San Diego Padres  
August 25, 2018: Church Night– 5:10 PM vs. Seattle Mariners  
September 21, 2018: Elementary/JR High Night – 6:40 PM vs. Colorado Rockies  
September 22, 2018: JR High/High School Night – 5:10 PM vs. Colorado Rockies

Participating choirs perform the Star Spangled Banner on the warning track before the games and are led by guest conductors selected by AzACDA. Performances are highlighted live on dbTV. The D-backs Choir Night includes a unique performance opportunity, a special discount on D-backs game tickets, and fundraising for your choir. Sheet music, a personalized flyer, and pre-game practice details are provided following reservation. Performance spots are limited and are filled on a first-come, first-served basis. Please call Tom Demeter of the Arizona Diamondbacks to register at: 602-462-4244 or e-mail at: [tdemeter@dbacks.com](mailto:tdemeter@dbacks.com).

## Cantaremos 2017 Festival Report



*Dr. Marcela Molina and Jess Edelbrock,  
Tucson Girls Chorus  
AzACDA Cantaremos Honor Festival Co-Chairs*

Cantaremos (a state honor choir experience for youth in grades 5-9) was a fantastic success again, as we celebrated its 13th anniversary. With over 260 applications and 224 participating youth representing 27 organizations from across the state, we were thrilled to have so many new singers and their teachers involved. New this year was the inclusion of One Voice Arizona -an initiative to teach as many Arizonans, in as many venues as possible, two pieces of sung music each year in a six-year rotation for the purpose of creating a common body of music that people can sing together in either an organized or spontaneous fashion in public venues. Our combined piece was Lift Every Voice and Sing! which was sung with over 690 audience members and 220 young singers!

Our great clinicians were Dr. Sylvia Munsen (5-6th Treble Choir), Nick Halonen (7-9th Men's Choir), and Julia Higgins (7-9th Women's Choir). Their repertoire was varied and showcased different languages, cultures and historical periods. All clinicians brought so much insight and professionalism to the festival and an experience the participants will never forget.

All of our participants completed a survey at the end of the day sharing the highlight of their day. Reading their experiences confirms that we are making a positive impact in these young people's lives by providing this festival. The vast majority expressed their love of rehearsing, performing, making new friends and singing all day.

We would like to thank the many people who helped make this festival possible including our host Tri-City Baptist Church, judges, Ryan Holder and NAU Choral Studies for creating the rehearsal tracks, the clinicians and the accompanists, teachers that volunteered prior to and/or the day of the festival, AzACDA Board President-Elect Aimee Stewart, AzACDA Board Treasurer Joyce Bertilson, and each choir director that participated. We are thrilled to announce the 2018 clinicians: Dr. Julian Ackerley (5-6th Treble), Dr. Alyssa Cossey (7-9th Men's), and Andrea Squires (7-9th Women's). We look forward to another excellent festival!

## The 2018 Western ACDA Conference in Pasadena

Registration is now open for the 2018 Western Division ACDA conference in Pasadena, CA, "Let Our Songs Be Heard," which takes place March 14-17th. Participants from five states (Arizona, California, Hawaii, Nevada, and Utah) come together every two years to learn, fellowship, listen, sing, and ultimately celebrate the choral art. Registration information can be found at <http://acdawestern.org/conference.html>. We look forward to seeing you there! 🎵



# PHOENIX GIRLS CHORUS

**Five Choirs, One Voice**

*Hear us sing this season!*



Fall Family Preview - September 30



A Merry English Christmas - December 2 & 9



A Life of Song - February 23



Songfest Women's Choral Festival - April 7



#GirlPower! - May 12

venue and ticket information available at [girlschorus.org/tickets](http://girlschorus.org/tickets)



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# AzACDA Student Chapters

*Written by: Alexandra Fardelos, Student Activities R&R Chair*

As of August of 2017, AzACDA has eighty-eight registered student members, making up almost one quarter of Arizona members. The first semester of the year is over and a new one has begun. Goals have been achieved and new goals have been set. Our Arizona Collegiate chapters have been working hard and are looking forward to reaching new achievements! Here is a brief update from each chapter:

## **NAU** *Shelby Matlock, NAU ACDA Student Chapter President*

The NAU ACDA Student Chapter hosted a symposium this past October. Our headliner, Dr. Robert Istad from California State Fullerton University did an amazing job of inspiring the students, providing helpful ways of score study, and leading an undergraduate conducting master class. Other great educators from around the state and Nevada came to participate in this event. Right before finals week, the NAU ACDA Student Chapter hosted a holiday mug exchange and an opportunity to relax, enjoy, and get to know each other before the semester ended.

## **ASU** *Micaela Rebb, ASU ACDA Student Chapter President*

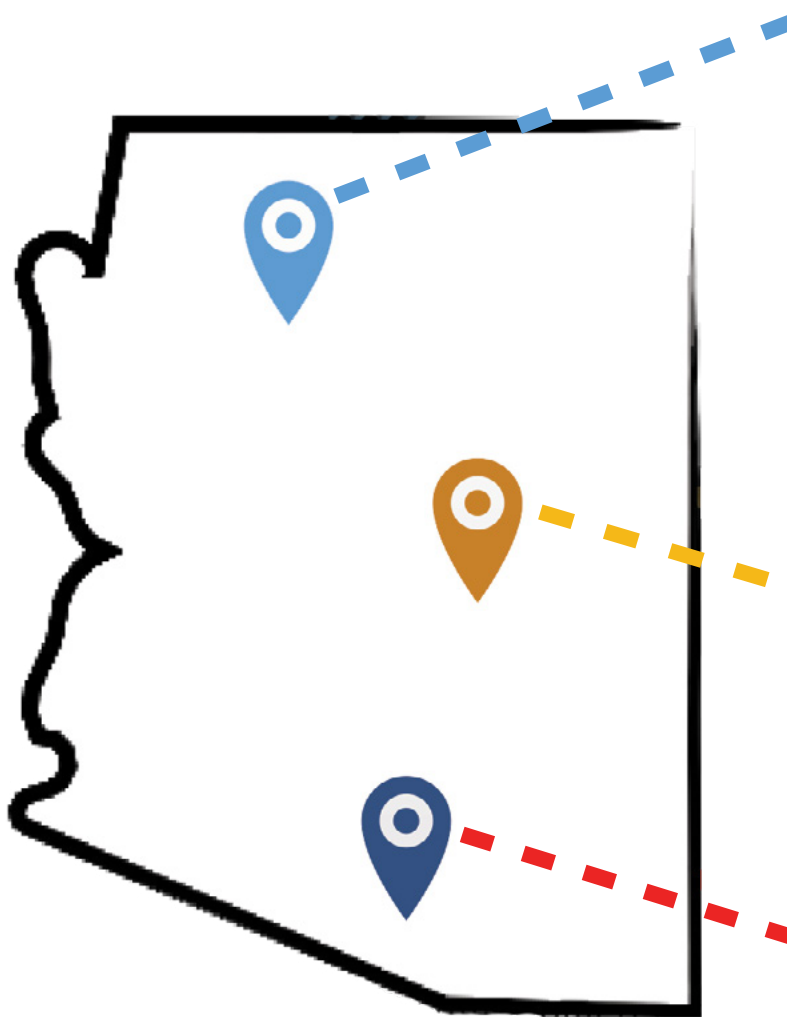
This semester Arizona State University's ACDA chapter has been busy volunteering, hosting workshops, and attending conferences. Some highlights include helping out with Dr. Ysaye Barnwell's visit to ASU, our own Mr. Bart Evans' workshop on Choral Rehearsal Techniques, attending NAU's ACDA collegiate conference, and helping host ASU's High School Vocal Connection (shown in pictures). Next semester we're excited to volunteer and host more workshops on campus as well as attend the Western Divisional ACDA Conference in Pasadena.

## **U of A** *Marissa Troppy, UA ACDA Student Chapter President*

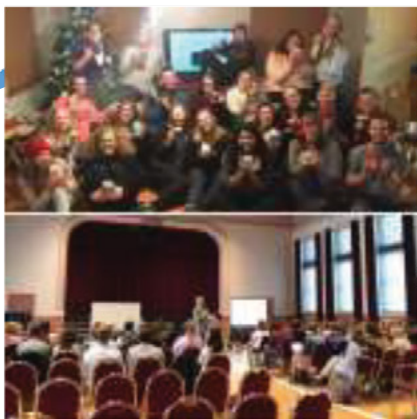
The University of Arizona chapter was excited to see its membership double in Fall of 2017! This semester, chapter members enjoyed attending the October student symposium hosted by the NAU chapter. They also organized and lead the Symphonic Caroling this year. Small groups visited rest homes, VA hospitals and even a cat shelter to share music and holiday cheer all over Tucson. In 2018 we look forward to attending the January American Hymn Society workshop on becoming a church music director, as well as the March Western Division Conference in Pasadena.

## **U of A** *Thomas Winger, UA ACDA Graduate Student Chapter President*

The University of Arizona graduate chapter of ACDA has been very active this school year. For our first event we hosted Eric Holtan, founder and artistic director of True Concord, as a guest lecturer in the fall. Our second event of the year is a workshop held on Saturday, February 17 for vocal pedagogy in the choral setting. The clinicians are Dr. Paul Torkelson and Dr. Albert Lee, both from the University of Nevada Reno. Our final event of the year will feature our very own Dr. Bruce Chamberlain in a guest lecture setting on April 21.







Join the AzACDA  
[Student  
Facebook Group!](#)

- Are you a student who's interested in joining ACDA?
- Do you have a student who's interested in joining ACDA?
- Do you want to start a student chapter at your school?

Student membership is only \$35, or \$5 through the [new student membership initiative drive](#).

Student benefits include:

- The Choral Journal in e-journal format
- ACDA's electronic journals ChorTeach (for the music educator) and the International Journal for Research in Choral Singing (for scholarly choral articles)
- Publish in the "StudentTimes" section of the Choral Journal
- Full Conference and state meetings options, including graduate credit and Continuing Education Units for qualifying national and divisional conference activities
- Student scholarships to national and some divisional conferences
- Student conducting and composition awards

Visit the [ACDA website](#) to register!

# Changing the Role of Conductor: Creating a Student-Centered Environment in a Large Ensemble Setting



Angelica Dunsavage

Doctoral student,  
University of Arizona,  
Tucson

Director of Music, St.  
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Church, Tucson

Written by Angelica Dunsavage

From television cartoons and movies such as Fantasia and Bugs Bunny, to everyday school music teachers, the model of the omnipotent conductor is a powerful stereotype in the large ensemble classroom. Modeled after modernist philosophy and molded in behaviorist thinking, this instructor model is purely teacher-driven: everything, from musical interpretation and repertoire to classroom management and performance attire, is decided by a single voice (Rideout). Seeing this model as the standard for a successfully run large ensemble program, music education scholars worry that competitive ensemble programs may be hindering individual student growth in national standards (St. John). Further, conductors need to ask if putting themselves on a pedestal rather than podium, and furthering their reputation by eliminating struggling students is really the goal of music education in general. Can a large ensemble be just as effective in driving individual success as student-led ensembles such as a jazz combos or “garage bands?” Yes, they can! In changing the role of the conductor, teachers can create a large ensemble environment that fosters student growth, responsibility, and motivation.

## What Is Cognitivist Theory, and What Does It Mean For My Ensemble Rehearsal?

Cognitivist educational models, such as Piaget’s Stages of Learning and Vygotsky’s Zone of Proximal Development, state that every human being not only has the capability to learn, but is naturally inquisitive to find new opportunities that interest them (Rideout). Linked to the socio-cultural environment, humans learn best by pulling ideas from those around them, relying on prior knowledge in addition to new models to formulate growth. Psychologist Bruner refers to this sharing as “mutual learning cultures” while Piaget or Vygotsky’s theories lend more to the idea of “social constructivism” (St. John, Custodero).

In music education, cognitivist teaching translates to activities that inspire individual creativity and autonomy, making students responsible for their music making in maturity-appropriate amounts.

In the secondary and post-secondary ensemble setting, this means a change in the traditional definition of “conductor.” Already at Piaget’s “formal operations” stage and developed in critical and abstract thinking, the average adolescent to young adult ensemble member needs far less in terms of formal instruction

(Custodero). As such, the role of the conductor is not an instructor, but one of facilitator/advocate. Similar to the studio teacher, this role encourages ensemble members to build aural awareness, group and self-evaluation skills, and personal responsibility. Using this mentality, rehearsal language is crucial to the development of student skill. A high school choral teacher as director may state,

“Basses, in measure 5, the F is supposed to be an F-sharp. Here it what is sounds like again...”

While this fixes the issue of the incorrect note, it does nothing to encourage ensemble awareness, allowing students to merely follow whatever the musical prowess of their instructor dictates. Rather, a conductor as facilitator might ask,

“In m. 5 there was an incorrect pitch. Did anyone recognize which part it was in?”

Asking leading questions allows students to stay engaged in the rehearsal, knowing they will be asked for their input, and heightens their aural awareness in what is developing in the ensemble. Though slower in the beginning as students adjust to the aural demands of evaluation, over time this rehearsal model acts as its own Zone of Proximal Development, encouraging students to respond quicker, and apply previous knowledge of performance practice and historical context, initially given by the teacher, to future repertoire.

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*“In changing the role of the conductor, teachers can create a large ensemble environment that fosters student growth, responsibility, and motivation.”*

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## Conducting Gesture: Why Can't They Just Be Expressive?!

In educational psychology, conducting gesture can be looked at through different lenses. Through a behaviorist perspective, Skinner would argue that conducting gesture is a stimuli meant to engender a certain ensemble response (Rideout). If a certain gesture is ineffective, a conductor merely changes their stimuli to get a new response. Yet, using this model, behaviorism does not account for why gesture is not universally effective for every ensemble: any public school teacher knows that an ensemble can vary by year, day, or change of weather pattern. Likewise, various levels of ensemble may not respond the same due to training of seeing nuances in conducting gesture. Therefore, cognitivist methods of cultural perspective can also be applied to conducting. Instead of viewing conducting as a form of external stimuli, ensemble directors can take Leonard Bernstein's approach: "Music is movement." Conducting is not a stimulus, but a visual representation of sound, useful as a form of scaffolding for students (Custodero, 2010). With increased student awareness to musical subtleties comes increased gestural freedom: the conductor is no longer a reminder of pulse and cues but a partner in the performance. As conductor James Jordan states in his book *The Musician's Soul*, the instructor must allow themselves to become less, so the ensemble can become more.

## What, Therefore, Should We Do?

In applying this practice to everyday teaching, ensemble teachers must first build a solid foundation of rapport with their students based on trust and responsibility. Adderley, Kennedy, and Berz cite the primary motivation for most music students is the social classroom environment; the feeling of family in creativity (St. John). Taking this model further could mean student leadership within the ensemble. Some use for this leadership is as follows:

- Allowing student section leaders to evaluate rehearsal, sitting out of the ensemble to take notes and offer critiques. This comes in handy especially during festival season, where they can act as mock adjudicators.
- Having student-led sectional rehearsals: setting clear expectations for what needs to be accomplished, and holding the section leader AND section accountable for productivity.
- Using section leaders and capable upperclassmen as models for learning a new piece: have them learn a section ahead of time to perform for the class, demonstrating tone, expression, articulation, etc.
- The creation of chamber ensembles within the larger ensemble.

Using Piaget's theory of "creative play," or Andrews' *Student Team Learning*, these small ensembles could allow students to work on individual or group projects, which can be incorporated into community performance opportunities (St. John). This allows for a bolstering of community within the ensemble, as well as added variety to a typical concert setting. It is amazing what students are capable of when they are allowed to express themselves without restriction!


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*"Instead of viewing conducting as a form of external stimuli, ensemble directors can take Leonard Bernstein's approach: "Music is movement." Conducting is not a stimulus, but a visual representation of sound, useful as a form of scaffolding for students..."*

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Using cognitivist theory to ensemble directing, teachers can begin to see an immediate change to their classroom environment. Instead of "managing" the classroom, the classroom manages itself through meaningful engagement, consistent feedback and evaluation, and student leadership in and outside of the traditional rehearsal setting. Gesture and instruction provide scaffolding to student knowledge, and become deeper and more abstract as skill level improves. In this manner, students are truly the heart of the music experience, and the conductor is merely the visual element to a dynamic sound environment.

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# Choir First: Seven Arguments Why Parents Should Put Their Budding Baby Divas (and Divos!) into a Children's Choir Instead of Private Voice Lessons



Aimee Stewart  
Chandler Children's  
Choir, Chandler

Written by Aimee Stewart

I taught private lessons for 11 years - violin, piano, and voice. Throughout that time, I would get the same inquiry from many well-intentioned parents of budding young singers over and over: "Can you give voice lessons to my daughter? She loves to sing! She sings around the house all the time, learns music so quickly, and even makes up her own songs!" And always, my answer was the same. "The best thing you can do to develop the voice of a gifted child singer is to find a children's choir to join." This is usually something the parent has never considered, which is understandable. For aspiring pianists, most private piano teachers want to start students at ages as young as 5, and the same is true for many other instruments, sports, or hobbies. I've even observed successful Suzuki violin classes for 3-year olds. What could be so different about an ambitious singer (or the more likely scenario, an ambitious parent!)?

One obvious difference is that a singer's instrument is their physical body and a child's voice is not yet fully developed to a point where voice lessons make sense. But there are many other good reasons to wait for private voice lessons. Here's some of the best points you can use to explain (especially to non-musical parents) what a children's choir can offer to the developing voice that a private voice studio cannot:

1. **An Abundance of Music.** The amount of music that a young singer will learn for one choir season will far exceed what they would learn for an annual voice recital. Think how quickly choristers must learn and memorize several pieces of choral music for performances throughout the season. This is an accelerated opportunity for your budding singer.
2. **Community Ensemble.** A voice lesson is very solitary: teacher, student, and a piano accompanist if you're really lucky. Choir is a chance for young people to make music in an ensemble. A choir is a much safer place to make mistakes, experiment with sound and technique, get immediate feedback, and hear what more experienced, older singers are doing. In addition, a choir usually provides a professional accompanist—so your youth will immediately get the important musical experience of collaborating with another instrument. Also, many choirs frequently invite other guest instrumentalists—percussion, strings, etc., which is not usually offered in a voice studio setting.
3. **Repertoire.** For centuries, composers have written music with the children's choir in mind. And in the last 50 years, this niche has exploded with repertoire. There is age-appropriate music for children's choirs that are in foreign languages, written by the great composers of the past, folk songs from every country, and art songs for the child's voice. There's also

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*"A voice lesson is very solitary: teacher, student, and a piano accompanist if you're really lucky. Choir is a chance for young people to make music in an ensemble. A choir is a much safer place to make mistakes, experiment with sound and technique, get immediate feedback, and hear what more experienced, older singers are doing."*

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new music—choral arrangements of popular songs, new poetry, and contemporary music

about world issues. What solo works does a private studio have to offer for a child? The answer is commonly Disney-type songs, which are great, but our children are already singing them just fine on their own. They don't need a teacher to help them there. Another angle teachers of young children commonly take is Broadway musicals. This can be dangerous territory—a young developing voice should not be singing power ballads or belting show tunes. Alternatively, children's choir repertoire is diverse, fun, educational, age-appropriate and vocally enhancing!





**4. Range.** Speaking of repertoire, one of the immediate benefits of choral singing for our youth is that they learn how to access and expand their vocal range. With well-chosen choral literature, the singer will learn to sing higher and lower than they ever have before. Children's solo literature does not offer the same range expansion opportunities.

- 5. Opportunities.** Where opportunities are concerned, choir wins every time. A choir is an access point to many other opportunities of which a singer could take advantage. Solos? Rhythmic percussion accompaniment? Honor choir auditions? Tours? Music camps? And this doesn't even begin to list the performance opportunities: sing for the mayor, a major league baseball game, a holiday event, or a wedding. Choirs get asked to perform for all types of events in all kinds of fantastic locations. This demonstrates the power of opportunities through music to them earlier than they can get through a private studio.
- 6. Basic Music Training.** Because choirs must learn so much music so quickly, because they must learn to sing in harmony, and because they are expected to become independent musicians at a young age, choirs put a priority on teaching note reading, intonation, theory, sight reading, and ensemble listening that studio voice teachers don't have time or the need to do. These skills are immensely valuable and can transfer to a foundation for any musical discipline that a singer might eventually try.
- 7. Character Building.** Finally, and to me this is the most important reason to choose choir, a choral ensemble intrinsically builds character. Like any other team sport, a choir teaches "we" over "me". By nature, a choir teaches us

to listen to each other. Through wide-ranging repertoire, choir teaches us to connect to other cultures, literature, languages and history. We understand poetry more deeply. We learn the discipline of working towards excellence, focusing on details to achieve a goal, and consistent hard work week by week. And better than a team sport, it teaches collaboration over competition.

If you're not convinced and still want to put an elementary-aged child into private lessons, be aware of the possible detrimental aspects of starting voice lessons too early:

1. Children trying to sound too "old" for their age (contrived methods of vibrato; overly dark or heavy tone).
2. Singing music that is thematically too mature for a child.
3. Damaged vocal cords from belting Broadway-style songs. This can take years of training to undo.
4. Unhealthy pressure for competitions or recitals that can create comparison of this very personal art form at very vulnerable young ages.

There are exceptions to the "no-voice lessons for children" rule, and these would be special-case situations:

- \* Those children who struggle to match pitch. A one-on-one teacher may help them get ready to join a choir.
- \* A child who has damaged vocal cords.
- \* Children with speech delays or other special needs. Voice lessons concurrent with choir may help these children be successful in learning the repertoire.

For these particular scenarios, a trained vocal coach or voice therapist might be considered instead of a traditional voice teacher.

Eventually, the time will be right for private lessons with a voice teacher. How do you know when that is? It will be personal and individual for each singer, but some clues that they are getting close are:

First, their voice has changed. Yes, girls' voices change during puberty too. You can hear it when they become more mature and have a greater capacity for volume and depth. Second, when they have the musical foundation of note reading, musical independence, and theory, and are ready for more than what their choir can offer. Third, when they are ready to tackle more challenging solo repertoire. A good voice teacher's starting point is almost always the *24 Italian Songs and Arias*.

So, once you've made the good decision to join a choir, how do you find one? It doesn't need to be a formal, professional, or community choir for your child to have an excellent experience. There are fabulous youth choirs to be found in many schools, churches, or cultural

and ethnic groups. Ask around and remember there are many factors you will want to consider to find the

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*"By nature, a choir teaches us to listen to each other. Through wide-ranging repertoire, choir teaches us to connect to other cultures, literature, languages and history. We understand poetry more deeply. We learn the discipline of working towards excellence, focusing on details to achieve a goal, and consistent hard work week by week. And better than a team sport, it teaches collaboration over competition."*

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right children's choir for your family. Usually, it comes down to budget, time, and location. But consider too: Do you want lots of solo opportunities? Do you have time for extra rehearsals or mandatory performances? Do you want to tour or have the option for honor choirs? Does the choir you're looking into offer theory or sight singing? It's always good to observe a rehearsal before you audition so you can get the vibe or culture of the organization. Once you've made up your mind where to go, the fun, joy, expansion of horizons, musical and cultural, friendships, and musical foundation begin!

My hope is that these rationales will resonate with those with influence over these young and aspiring vocalists. And voice teachers need not worry that we choir directors want to steal their potential students. The potential singer who starts their training in a children's choir and moves to private study when appropriate will reward their voice teacher with an experienced, well-educated vocalist with a good singing foundation and work habits, and who is ready for the specialized training only a vocal pedagogue can offer. Hand in hand, voice teachers and choral directors can guide these budding baby divas and divos through a healthy musical life of singing and joy. ■■■





# THE UNIVERSITY OF ARIZONA

## Fred Fox School of Music

*Welcomes*

**Alyssa Cossey, DMA**

*Choral Music Education*



**Elizabeth Schauer, DMA**

Associate Director of Choral Activities

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Choral Music Education

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### *Resident Graduate Choral Conducting Majors 2017-2018*

Jessica Berg, Matt Crosby, Donathan Chang, Angelica Dunsavage, Gavin Ely, Peter Fischer,  
Christian Giddings, Timothy Klingler, Eunji Lee, Ziyun Li, Yujia Luo, Gabriel Machado,  
John McMeen, Caleb Nihira, Sehong Oh, Sunny Park, Erin Plisco, Kevin Seal,  
Jeff Vanderlee, Todd Wachsmann, John Willis, Thomas Wininger

# Never Stop Learning: Daily Strategies for Professional & Personal Development Using Audiobooks & Podcasts



Written by Nick Halonen

I find joy spending 9,360 minutes doing laundry, 9,100 minutes washing dishes, and 7,200 minutes sitting in traffic each year. I actually smile when I find myself catching extra red lights on my drive to work. Every minute I spend doing mundane tasks is maximized with the power of audiobooks and podcasts. I have grown exponentially as a dad, husband, teacher, musician, choir director, and person over the past year as a direct result of how I invested my time during the boring tasks of life.

I have more excitement in my life this year because I listened to Oprah Winfrey interview the writer for “Grey’s Anatomy” and “How to Get Away with Murder.” I am far more productive and procrastinate significantly less because I listened to Brian Tracy discuss the importance of eating the biggest and ugliest frog first. I am more aware of the role I play in my students’ lives because I listened to Drew Dudley give his TED Talk on giving candy to a stranger.

I recognize that “all I really need to know I learned in kindergarten” (Robert Fulghum). However, my life has been enriched exponentially over the past twelve months by listening to podcasts, TED talks, and audiobooks.

I gave myself the investment of time and inspiration as I looked at my life and my career from a new perspective. I surrounded myself with audiobooks and podcasts that brought my life and my career to a level I never imagined possible.

The true beauty of this investment of time is that it does not interfere with my time at work or with my family. Instead, I find time already dedicated in my life to accomplish mundane tasks (dishes, laundry, cleaning, exercising, and commuting). These are always my nonverbal times that are challenging to multitask with anything else. However, a pair of Bluetooth earbuds and a good audiobook or podcast transforms these boring parts of my life into opportunities for transformational growth.

I dare you to listen to Drew Dudley’s TED Talk “Everyday Leadership” while you wash dishes tonight. It is only 6 minutes long. You will be done by the time you dry your hands.

I dare you to listen to the Choir Ninja podcast “Treat Your Bio Like Writing Your Brand, Not Your Résumé” while you clean your bathrooms this week. It is only 30 minutes long. Cleaning toilets has never been this fun!

I dare you to listen to the first chapters of “Eat that Frog! 21 Ways to Stop Procrastinating” on your commute to work tomorrow. It is even great if you carpool—everyone will benefit by listening. The book is only two hours long. You can easily finish it by the end of the week. Zig Ziglar often referred to this listening strategy as Automobile University.

I can attest that my enrollment in Automobile University has profoundly altered my life.

I wish you the best as you explore incorporating podcasts and audiobooks into your life. I have provided some suggestions and tools below that may help you as you begin. I have also provided a list of podcasts and audiobooks that you can start with as you find your listening passion.

Cheers!

## Bluetooth Headphones for Under \$20

If you don’t already own a pair of Bluetooth headphones, search “QY7” on Amazon. You can buy a pair of SoundPEATS QY7 Bluetooth Headphones for under \$20. And with Amazon Prime, you can have them by tomorrow.



Written by Nick Halonen

AzACDA Repertoire  
and Resource Chair for  
Ethnic and Multicultural  
Perspectives

Trevor G. Browne High  
School, Phoenix, AZ

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*“I have grown exponentially as a dad, husband, teacher, musician, choir director, and person over the past year as a direct result of how I invested my time during the boring tasks of life.”*

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This is the simplest way to get started. It is amazing what you can learn in 3 minutes. Check out the list at the bottom of this article to get started.

### Listen for Free: Public Library

Audiobooks are free to download with your public library card by using the Overdrive app or Libby app on your phone. Your public library has access to over 3 million publications. It is free. No service charges. No late fees. Simple!

### Listen for Free: Audible

Your first Audible audiobook is free. I recommend choosing a more expensive book for your first download. Don't waste the free credit on a cheap book you can purchase with a few dollars.

### Invest in Your Listening & Learning: Audible

After your free trial, Audible does cost money. However, YOU ARE WORTH THE INVESTMENT!!! In an effort to save money, you may wish to Google phrases like "Guide to Audible savings" or "Save money on Audible." Some of the fund-saving strategies online may be a little questionable, but many online sources provide promotional codes and ways to ethically access some of the hidden discounts.

## Listen at Different Speeds

Most apps for audiobooks and podcasts include features that are very helpful. Experiment with your listening speed. If you can listen at 1.5x speed, you can finish a 4-hour book in nearly 2.5 hours. Also try sleep timer features for listening as you drift off to sleep.

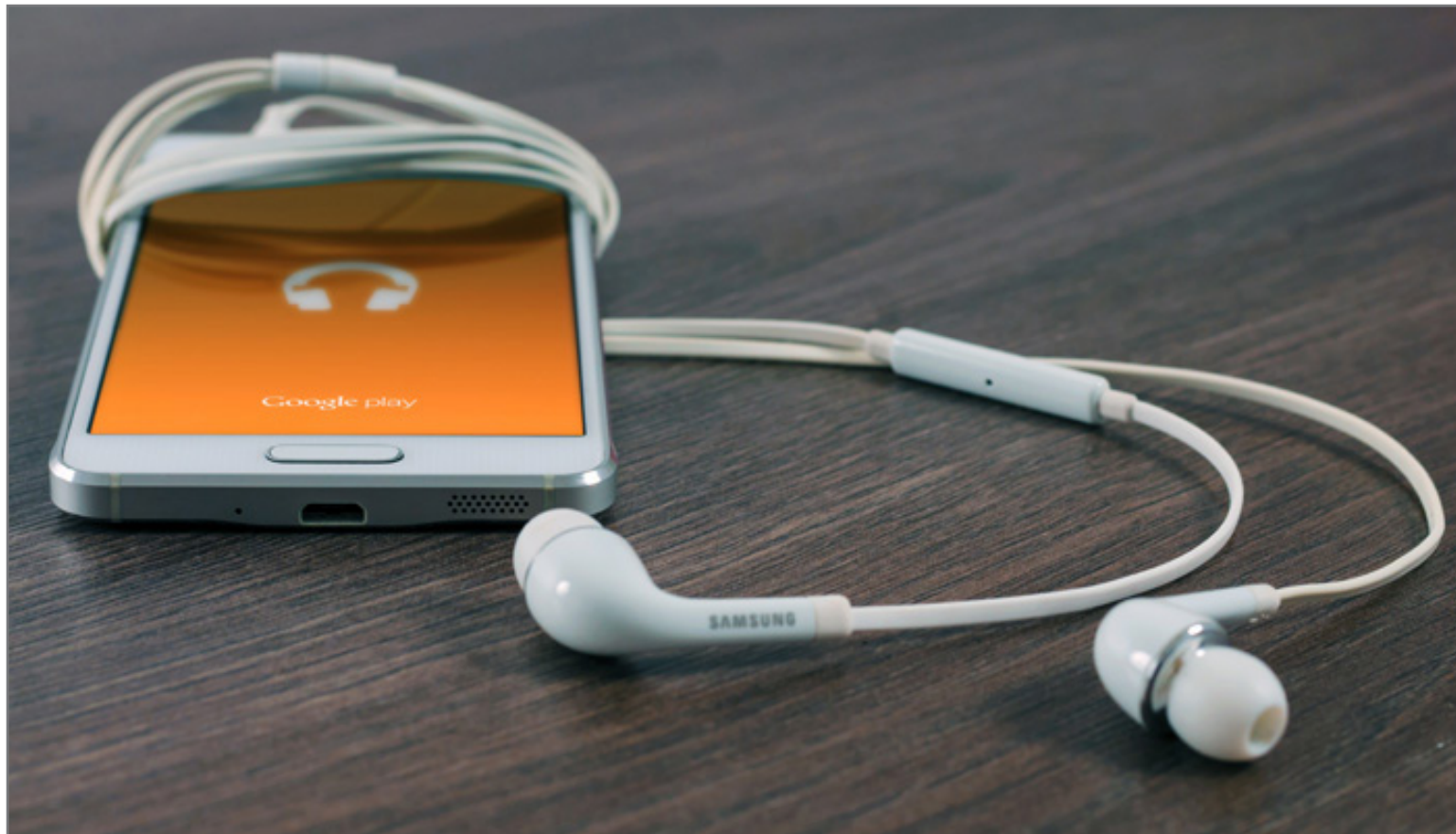
## Book Genres

Believe it or not... I have found the most inspiration for my choir program by reading books based on business growth and practices. I see that as a choir director, I fulfill all roles of a major corporation from the CEO all the way down to the janitor. My productivity greatly affects the success of my corporation (choir program). As such, I find wonderful insights for my own life and career in the following genres:

- Business & Economics: Career Development
- Business & Economics: Leadership & Management
- Health & Wellness: Self Development
- Biography & Memoire: Business

## Audiobooks

- *Eat that Frog! 21 Ways to Stop Procrastinating* by Brian Tracy (2 hours)
- *For White Folks Who Teach in the Hood... and the Rest of Y'all Too: Reality Pedagogy and Urban Education* by Christopher Emdin (8 hours)
- *The 10X Rule: The Only Difference Between Success and Failure* by Grant Cardone (7 hours)
- *Good Leaders Ask Great Questions: Your Foundation for Successful Leadership* by John C. Maxwell (8 hours)
- *Less Doing, More Living* by Ari Meisel (2.5 hours)
- *The On-Time, On-Target Manager* by Ken Blanchard (2.5 hours)
- *Daring Greatly: How the Courage to be Vulnerable Transforms the Way We Live, Love, Parent, and Lead* by Brené Brown (7 hours)
- *The 21 Indispensable Qualities of a Leader* by John C. Maxwell (3 hours)
- *The Go-Giver: A Little Story About a Powerful Business Idea* by Bob Burg and John David Mann (3 hours)
- *Instant Influence: How to Get Anyone to Do Anything – FAST* by Michael V. Pantalon (7 hours)
- *Shoe Dog: A Memoir by the Creator of NIKE* by Phil Knight
- *Excuses Begone! How to Change Lifelong, Self-Defeating Thinking Habits* by Wayne W. Dyer (7 hours)
- *Grit: The Power of Passion and Perseverance* by Angela Duckworth (9 hours)



#### Listen for Free: Podcasts (use a podcasts app)

- Choir Ninja, with Ryan Guth – 30-60 minutes each – For your first episode check out *Treat Your Bio Like Your Brand, Not Your Résumé*
- Tribe of Mentors hosted by Tim Ferris (explicit) – 10-30 minutes each - For your first episode check out *Intro and the 11 Questions That Changed my Life*
- Oprah's SuperSOUL Conversations – 30-40 minutes each – For your first episode check out *Change Your Life By Saying "Yes" (And "No" Too)*
- The Andy Stanley Leadership Podcast – 15-30 minutes each – For your first episode check out *Creating a Culture of Continual Improvement, Part 1*
- 15 Minute Spanish for Your Job – 10-15 minutes each – For your first episode check out *Listening: Dialogue Between a Teacher and a New Student*

#### TED Talks (TED app or online)

- *Everyday Leadership* by Drew Dudley – 6 minutes
- *Watch me Play... the Audience!* by Bobby McFerrin – 3 minutes
- *Grit: The Power of Passion and Perseverance* by Angela Lee Duckworth – 6 minutes
- *The Power of Vulnerability* by Brené Brown – 20 minutes

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# CHORAL REVIEWS

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



*Written by Herbert Washington  
AzACDA Repertoire & Resources Chair  
for Youth Choirs  
Chandler Children's Choir, Chandler,  
Arizona*

### *A Dog Named "Boots"*

Music by Earlene Rentz

Unison/2-part, piano

Earlene Rentz Online Publications ER02501

Loaded with adventure, this up-tempo story about "Boots" the family dog will keep your developing choir wanting more. Wanetta Hill's poem takes place in the "hill country" of Texas and describes several days in the life of Boots as he excitingly meets a polecat, a possum, and a deer. Body percussion, rhyming chants, and a fun whistle ending makes this a must to perform.

This selection is perfect for any young two part or unison choir as it features simple triadic melodies intertwined with rise and fall cadences. The AB structure of the first two homophonic verses are repetitive and their harmonies are extremely accessible. The third verse begins in canon then quickly returns to the style of the previous verses. To keep the story interesting each verse contains a middle and ending cheer-like rhyming chant. Creating body percussion rhythmic games connected to the Kodaly method, solo chant groups, and a little choreography will have your students instantly engaged in the learning process. The only question left to ask is, "Who is going to dress up as "Boots" in the concert?"

### *Hope Is the Thing with Feathers*

Susan LaBarr

SSA and piano

Santa Barbara Publishing SBMP 1071

Published in 2012, this stunning ballad setting of Emily Dickinson's poem is a first-rate choice for any intermediate or advanced treble choir. Written during the time of the Civil War, the text is focused around a central idea driving positivity in humanity, "Hope", which was a survival tool for Dickinson during her most prolific time in 1861.

The opening title statement is a beautifully crafted melodic line sung in unison. Within the first few measures it leads into a gorgeous octave leap on the word 'perch'. Wonderfully, the 'Hope' melody in D major, is interchangeable between the two parts providing interest as new melodic material is introduced. A reoccurrence of the theme leads to a congregational climactic statement of 'Hope' in octaves. Most of the two-part harmonic intervallic structure is devised in thirds, fourths, and fifths. This piece is a great introduction to singing three to four part divisi as small accessible sections are showcased throughout.

### *Sisi ni moja (We Are One)*

Text & Music by Jacob Narverud

SA, piano and djembe

Santa Barbara Publishing SBMP 1338

This fun, vivaciously rhythmic composition celebrates the theme of equality and commonalities amongst us all. The message "We Are One" is cleverly highlighted by the singers during the choruses in conjunction with accessible Native Indian and Swahili tribal languages.

The uplifting syncopated accompaniment with Djembe sets the tone for a fiery performance, which leads to the choristers singing the English text in unison on the first verse. The indigenous musical element of call-and-response is widely infused between the voices. The text is set conversationally throughout providing opportunities to discuss, identify, and perform eighth- and sixteenth-note rhythms. During two-part sections the main melody is in one voice while the other enjoys singing 'O Heja' above. The repetitive yet catchy melody and choruses are the driving forces behind this piece as the choristers happily sing out together "Heja, Sisi ni moja, We Are One."

Undoubtedly, will be one of the most popular pieces performed in many concerts to come! Add this piece to your program with themes such as unity, language, injustice, love, beauty, or humanity. As a great closer, developing to intermediate choirs will find "Sisi ni moja" to be an instant winner in the classroom.





## Choral Reviews for Senior High School Choirs



*Written by Joseph Johnston*  
*AzACDA Repertoire and Resources Chair*  
*for Senior High School Choirs*  
*Red Mountain High School, Mesa, AZ*  
*Mesa Community College, Mesa*

### *Goin' Home*

Paul Langford, arranger  
SATB, piano and cello  
Shawnee Press 35030135

Paul Langford takes the well-known *Largo* theme from Dvorak's famous Symphony No. 9 "New World Symphony" and adds a beautiful, decorative piano and flowing cello accompaniment that makes the song mesmerizing. The heartfelt text is extremely moving and is enriched by dynamics, added ninth chords, and suspensions. It starts out unison in the women's voices and is answered with beautiful harmonies sung by all. The men get an opportunity to sing the melody while the cello drops from the texture for a moment. It then builds into a rising grand alteration of the key as it sings "go in' on and on" into a fortissimo. It returns to a gentle duet between the men and women and grows one more time before the final cadence is sung. This song truly brings an element of passion and reflection to the singers and the audience. It is also a perfect piece to build vocal tone, legato singing, and musicianship.

### *Circa Mea*

Mark Burrows  
SATB with percussion  
Walton Music Press WW1614

This unique song takes the *Carmina Burana* text and turns it into a haunting medieval sound through the use of open fifths and an intense solo that utilizes the harmonic minor tetrachord. The solo is a great opportunity for all the singers to practice breath control and ear training. Mark Burrows adds percussion to the work and gives the piece a sense of drive that continuously moves forward toward an ending climatic punch. The rhythmic vitality is fun for the singers. I would suggest adding a stomp at the end for a more dramatic effect. This piece lends itself well to a small advanced chamber vocal ensemble.

### *The First Noel*

by Andrew Huish  
SATB, piano and violin  
Beckenhorst Press BP2116

This fresh version of the First Noel with violin and piano accompaniment takes new liberties with the melody of the traditional sound of W. Sandys *Christmas Carols*. This song deserves a wonderful violinist that can allow these melodic ideas to soar throughout the song. The vocal harmonies interweave throughout the piece and dramatically come together and broaden into moments that give the audience and singers chills. Every part feels like a melody of its own. From tender unisons to choral bliss, your choirs will truly enjoy singing this work. This is a great piece to work on intervals, tone, and musicality. This new 2017 work can easily become a traditional favorite for your choirs.

## Choral Reviews for Two-Year College Choirs



*Written by Adam Stich*  
*AzACDA Repertoire & Resources Chair for*  
*College and Universities*  
*Director of Choral Music, Department*  
*Chair: Scottsdale Community College*

### *SINGularity*

Timothy Michael Powell  
Musicspoke.com  
SATB limited divisi  
Spivey Music Press SM00014SATB

With limited divisi and lots of ostinato figures, this is an accessible work for many choirs. It contains overtone singing in the beginning and ending sections, which provide a nice contrast for your audience and singers. The work is based on the discovery by NASA that a black hole emits sound waves (too low to hear) that would be the equivalent of 46 octaves below middle C. It's a great science and art crossover and works well in large groups or for jazz choirs. There is no vocal percussion part, but the addition of vocal percussion through the middle section is recommended.



### *A Boy and A Girl*

Eric Whitacre

SATB, divisi

Hal Leonard 08744627

One of Eric Whitacre's less famous offerings (if there are such things!). *A Boy and A Girl* is mesmerizingly homophonic. Also, it is intensely difficult-- tonally. It requires the singing of parallel moving minor 2nds and other ear-stretching dissonances. It's also a bit dark, with the imagery of the boy and the girl dying and being stretched out "under ground" together. The poetry by Octavio Paz. This piece took some time to "grow" on me. At first I wasn't sure that the payoff would be worth the work. However, in the end it was one of the best parts of our program for that semester. A beautiful, haunting, difficult work.

### *Fly Away*

Dwight Bigler

SATB, piano and violin

Alliance Music Publishing AMP1011

This work contains text by Toni Morrison and the composer. A neo-spiritual in tonality and text, it drives to the finish. The


SATB *divisi* parts are accessible although some of the rhythms are difficult and a few of the key changes are unexpected. The violin part is essential and virtuosic. Use this piece with a guest violinist (faculty member, etc.) for a phenomenal closer.

### *Angel Band (No. 2 from Heavenly Home: Three American Songs)*

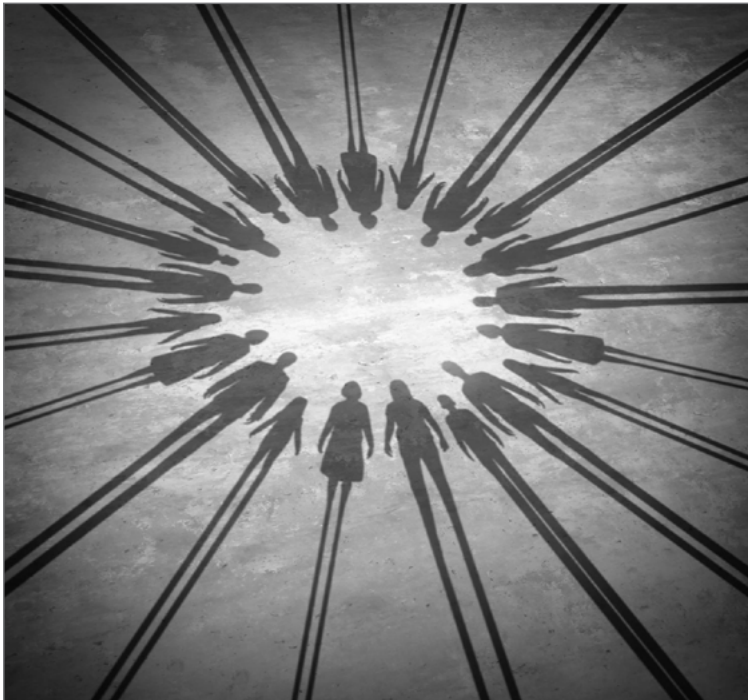
Shawn Kirchner

SATB, divisi

Boosey and Hawkes 48021289

Movement 1 from the suite "Unclouded Day" has gained some popularity in the past few years, appearing on festival lists, and reading sessions. Equally impressive is this second movement from the suite "Angel Band". This is a beautiful ballad that uses mostly traditional bluegrass and early American harmonies. Although the *divisi* is almost constant (with alternating 4 part Women and Men's sections at the beginning) the parts are almost all diatonic. If the group is large enough this is an achievable work. Small groups (20-30) could also be successful, assuming the level of musicianship of the singers is good enough for 2-3 on a part. 

## WHAT'S HAPPENING in Arizona Choral Music



### One Voice Arizona

One Voice Arizona is off to a wonderful start this year, with over 50 schools, churches and other organizations (representing thousands of singers) including the two pieces for this year in their programming. Recently, *Lift Every Voice* served as the massed closing piece for Tucson Sings, a community chorus festival in which ten area choirs participated. The UA Symphonic Choir also sang both *Lift Every Voice* and *This Land is Your Land* on the second annual Tucson event celebrating Dr. Martin Luther King, Jr. Audience members joined in the final verse of *Lift Every Voice* to close the event presented by a variety of arts organizations. Participants are reminded to take these two pieces to underserved populations this spring, and to teach them to/ share them with as many others as you can!



*Reveille Men's Chorus, under the direction of Brayton Bollenbacher, was one of ten choirs that sang for an appreciative audience.*

## Tucson Sings!

On Saturday, January 6, 10 choirs and 400 singers gathered at Centennial Hall to participate in Tucson Sings, a community chorus festival featuring ten choirs from throughout the greater Tucson area. Each choir performed 10 minutes of music characteristic of its particular ensemble, and all singers joined together for a massed performance of "Lift Every Voice and Sing" conducted by festival organizer Elizabeth Schauer. The program featured music from classical, folk, pop and barbershop traditions. Choirs represented a wide geographical area, and also included GALA choruses, mixed choirs, women's choirs and men's choirs. The performance was free and open to the public. Participants and audience members were enthusiastic and positive about the experience, and hope to make the event an annual one.

## The Jane Skinner Hardester Memorial Award

The Jane Skinner Hardester Memorial Award gives up to \$750.00 for registration, transportation, and lodging to attend the upcoming Wester Division Conference in Pasadena. We are pleased to announce that Laura Huizenga (Joy Christian School) from Arizona is this year's recipient. Congratulations, Laura!

## AzACDA at WACDA Pasadena!

Congratulations to all of the Arizonans who will represent AzACDA at the Western Division conference in Pasadena in March! This year we have quite a large presence at the conference. The following is a list of all those who will present interest sessions, participate in roundtable discussions, or represent their respective organizations in performance sessions:

- Dr. Ryan Holder: Northern Arizona University Women's Chorale performance
- Dr. Bruce Chamberlain: Mozart Requiem "Mozart's K. 626: Requiem, But No Rest"
- Dr. Scott Glysson: "Creating a Connected Culture: Four Practical Steps for Effective Choir Recruitment."
- Dr. Sylvia Munsen: "Developing Expressive Singing & Independent Musicianship in Young Singers Through Vocal Preparation."
- Dr. Elizabeth Schauer and Herbert Washington will present "Workouts for Your Choir" for high school choirs and middle school, respectively.
- Lindsey Decoste: roundtable discussion panel "The Vocal Jazz Rhythm Section: The Do's and Don'ts of Working with a Combo, and "Vocal Jazz" vs "A cappella."
- Aimee Stewart: roundtable discussion panel: "The Life-Cycle of a Children's Chorister – Recruitment, Retainment, and Alumni Relations: How We Can Foster Lifelong Musical Development."



Thank you for your many contributions that will help to make this conference such a success, and for helping to represent Arizona in such an excellent way in the Western Division!

**CONGRATULATIONS** to the following young women who have already made a huge impact in their young careers as choral musicians. We look forward to the contributions you will make in the years to come!



Kimberly Waigwa  
Salpointe Catholic High School  
ACE New Teacher of the Year Award



Shelby Matlock  
Northern Arizona University  
ACE Future Educator of the Year Award

We hope you enjoyed this issue of the Antiphon! Please note, with this publication we are doing a test-run of the hard-copy print version. You should receive your copy in the mail within the next several days. If you prefer to no longer receive hard copies of the Antiphon, please send an email to: [antiphon@azacda.org](mailto:antiphon@azacda.org). Thank you!



# BOOK DESIGN & PRODUCTION

