

LITERARY ACHIEVEMENT AND CHORAL MUSIC INVOLVEMENT, PART 2

KEITH HEARNSBERGER

"Music gives soul to the Universe" — Plato

Last fall we began a review of how we as choral conductors and music educators could affect academic achievement, particularly literacy achievement, in a way that would be quantitative for our administrator. We also would like to directly impact literacy achievement in a means that will allow us to remain committed to our art and craft, choral music. The educational administrator and the choral director at every level are inclined to examine all possible reasons and rationales for success in our institutions of learning while maintaining a commitment to musical excellence.

The purpose of this study was to compare the eighth-grade literacy benchmark scores and the eleventh-grade end-of-course literacy scores of students who participated in a choral music program with the students who did not participate in a choral music program to determine if there was a statistically significant difference in the scores, utilizing a quantitative research design. Research suggested a positive correlation exists between participation in a music program in the secondary educational experience and cognitive abilities (spatial, temporal, language abilities); it had yet to be determined if being a part of the choral music program had any relevance to literacy achievement.

Analysis of covariance (ANCOVA) was used in order to address the research question, which compared the means of both the literacy end-of-course exam scores of 110 11th graders who did and 108 11th graders did not participate in a full academic year of a choral music program. The independent variable was the student's participation in the choral music program

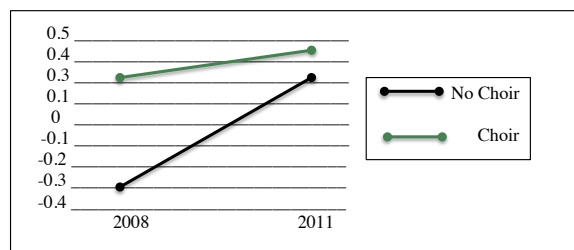
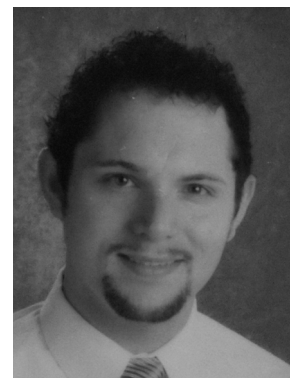


Figure 1. Plot of 2008 and 2011 literacy scores by choir participation.

or non-participation, the dependent variable was the eleventh-grade literacy end-of-course exam scores of both groups of students, and the eighth grade literacy benchmark scores was the covariate.

The linear trend lines for the two groups (those who had choir and those who did not) were examined, and revealed that the students who were in choir for one academic year scored higher than those not involved in choral music, although the scores increased in both groups (Figure 1). The findings resulting from the research question did indicate a positive relationship between prolonged choral music involvement and literacy achievement.

Earlier in the winter, I presented my study at the Mid-South Research Symposium on the campus of the University of Mississippi to a wide variety of music educators, all either retired, practicing, or aspiring at various levels of music education. At the end of my presentation, I was asked how this was relevant to my teaching. How would this impact my own students' literacy achievement? I related to them that my students had a 98% proficient/advanced rate on the literacy achievement skills and how it was accomplished.



When I was teaching in the secondary school choral setting, I would have students each day complete a four square method of reading comprehension on either a composer or text that was related to the music we were preparing for our various performances and responsibilities. This means they would draw a '+' and a box around it. Each student was required to put the main concept of the text in block one (upper left), then supporting ideas in blocks 2 & 3, then finally a summarizing statement of the meaning in block 4 (bottom right). This helped students prepare for the format of the open response, AS WELL AS learn to decipher meaning and clues from given texts. We then would take turns count singing, understanding the underlying pulse and its relationship to the music, then continue with various choral rehearsals techniques. This practice kept literacy achievement and understanding at the center of our lesson, while we made excellent choral tone.

This result, now backed by quantitative study, has inspired me to analyze every piece of music that my students perform from a four-square method. I have my students, yes, my two-year college students, read the text of their octavos and examine them for the meaning, as well as utilize them in a conversation with each other during our kinesthetic warm-ups. I have

students design rehearsals schemas that embody the meaning of the text, both historically and culturally as they have dissected the true meaning of the text. Rehearsal practices and connection of content throughout our rehearsals, edifies our mission to be true choral artists while facilitating a well-rounded education for our students and learners at all levels.

If you have any questions, comments, strategies to share, or want to discuss the study, please email me at khearnsberger@smail.anc.edu.

SHOW CHOIR, VOCAL JAZZ AND CONTEMPORARY A CAPPELLA – WHAT’S THE DIFFERENCE?



KYLE CHANDLER

You are not alone if you are unaware of the differences between Show Choir, Vocal Jazz, and Contemporary A Cappella music. In our traditional choral world of singing Hassler’s “Cantate Domino,” debating the merits of Robert Shaw’s conducting techniques, or trying to determine if Bel Canto training warrants consideration for adolescent singers, it is easy to overlook the subtle but key differences between these primarily twentieth- and twenty-first-century American choral genres. The purpose of this introductory article is to provide a brief description of each genre and present examples to learn more about these significant and continually emerging choral genres.

While the following descriptions will draw contrasts between Show Choir, Vocal Jazz, and Contemporary A Cappella, it is important to note they share more commonalities than differences. In fact, all three have more in common with traditional choral genres than what one might otherwise think. While not the focus of this article, it is essential to remember that healthy singing and the development of vocal fundamentals such as posture, breathing, phonation, and resonance are the same regardless of genre, whether traditional or contemporary.

Show Choir – The “modern” Show Choir movement likely began in the Midwest and

Great Lakes Region of the United States in the 1960s/1970s with college groups and then high school vocal ensembles. It is still popular in this region with high schools and has spread to other areas of the country. While not an accurate depiction of Show Choir music, Glee has provided a resurgence of interest in this style. Ensembles are typically moderate to large (20-60 singers), a “set” of songs (typically three) are rehearsed the entire school year so that singers have enough time to learn both the music and the choreography, and costumes and props are coordinated to fit the themed music selections and sometimes incorporate costume/prop changes in the middle of a concert. Music is generally selected from Broadway musicals, popular music from past and present generations, and jazz music and is usually performed with unison singing or two parts because of the heavy choreography demands. The use of individual microphones for every member in the group, while optimal, is rare. Several competitions take place each year pitting Show Choirs against one another – similar to Marching Band. Resources and examples below:

<http://www.showchoir.com/index.php?ar=21>

<http://www.youtube.com/watch?v=3d5Sg03vpt4>

<http://www.youtube.com/watch?v=jXEYjdHx37U>

Vocal Jazz – The roots of the vocal jazz ensemble stem from instrumental jazz music developed throughout the first part of the 20th century. Vocal soloists would sing with instrumental ensembles and soon these soloists were improvising (Scat Singing) vocal lines much like their instrumental counterparts. In the late 1960s college

vocal groups in the Northwest United States began transcribing Big Band charts into music for the vocal ensemble. Most regions of the country now have vocal jazz as a component in college and high school (and even junior high/middle school and elementary choirs) vocal programs with multiple vocal jazz festivals (this genre typically de-emphasizes competition) occurring annually. Additionally, this genre has become internationally popular, most specifically in European countries. The individually microphoned ensemble is usually four to twelve members in colleges and eight to sixteen in secondary ensembles; and, while usually comprising mixed voices, gender-specific (more so for women) vocal jazz music is also learned and performed. The music can be challenging rhythmically, harmonically, and melodically. Due to the complexity of music, choreography is typically not plausible, and on stage performers react with the music much like instrumental jazz musicians – moving to the music according to how it makes them feel at that particular moment. Examples and a resource below:

<http://www.youtube.com/watch?v=jXtpiEaQKcc>

<http://www.youtube.com/watch?v=kB9hjYLkTMg>

<http://www.smpjazz.com/>

<http://jazzednet.org/>

Contemporary A Cappella – Collegiate ACappella singing in the United States from the early twentieth century is the primary nexus for this newer/modern version. In this genre, popular music primarily from the 1960s to the present is performed in a way such that background singers “mimic” the instrumental rhythm/horn sounds of contemporary styles (i.e. rock, soul, R&B,

pop, etc...) while a lead singer(s) sings the text as a featured soloist. One dominant feature is the concept of “singing” the rhythm section parts by one or more vocalists – beatboxing. A recent NBC show—The Sing-Off—is an example of this type of singing. The number of singers in the group varies but usually is not less than four or more than ten, though larger numbers do exist. While typically not harmonically complex, the intricacy of layering voices and coordinating syncopated rhythms requires significant attention to detail that reinforces both critical and creative thinking skills. Individual microphones are used for each singer; where cordless mics are available, singers can move about either spontaneously or scripted much like a contemporary popular music band would do at a live concert. The emergence of this “new” a cappella style of singing began in the late 1980s and early 1990s on college campuses as an outgrowth of the vocal jazz ensemble and has now swept through the United States over the past decade-

and-a-half as a powerful and popular style both in college/secondary schools and outside through organizations such as The Contemporary A Cappella Society (CASA) and associated competitions. Examples/ Resources are:

<http://www.youtube.com/watch?v=hOKuAigsrec>

<http://www.youtube.com/watch?v=yPnL-EMRuxk>

<https://www.casa.org/>

Getting Started – First, don’t feel like you need to be an “expert” in anyone of these three genres. You have the essential skills to be successful—you love teaching kids, you love music, you know how to teach correct singing, and you know how to access resources that will help you refine the genre(s) you are seeking to teach. Second, listen and watch examples. Determine which of the three or what combination best suits your situation. Include your students, to the degree you feel comfortable, in the decision-making

process. After making this determination, move forward in doing maybe one or two songs at the next appropriate concert. After the concert reflect upon the process and repeat the cycle!

Summary – Show Choir, Vocal Jazz, and Contemporary A Cappella styles have become popular in their own ways and demand the same type of vocal foundation taught in traditional choral ensembles. Each genre has distinctive challenges, but when added to the traditional choral program, can provide a musically unique and creative opportunity that will draw new students to the program and invigorate current students to explore their voices and musicianship in a way they have yet to experience.

The author wishes to thank Brad Rees, Tiffin University, who provided information guiding the introduction of these three genres, specifically so in the Contemporary A Cappella styles.

MUSIC IN WORSHIP DIRECTORS

SEAN POLLOCK

Where did you begin your musical journey; most specifically, your singing? For some, I’m sure the first experience was singing nursery rhymes in preschool while others may recall an elementary music teacher who taught rhythm and seasonal songs. Many can remember back very early to the first time they were taught the words and melody to “Jesus Loves Me” in Sunday School. This was my experience. I was the child of a church pianist in a family that valued the ability to play hymns just in case we were ever needed in worship. Our church was small, and choral music was limited to a few pieces that the choir would sing as “specials” from time to time. My love for choral music began in high school as Mr. Morris needed me in the choir to accompany at the piano. Little did I know that I was being prepared for a career as a church musician.

As musicians who lead worship in our churches and synagogues each week, we have the rare opportunity to influence people of all ages and stir their spirits through the music that we prepare and lead. The majority of church musicians serve part-time or as volunteers and, like many of you, hold full-time positions teaching at educational institutions. The question arises, how can Arkansas ACDA assist in providing an outlet for discussion, resources, and repertoire to help our worship leaders be more effective? Also, how can we begin to encourage church choral directors to become active members of ACDA? I believe this process should begin in creating a community to share ideas and resources. We will have our first opportunity to share concerns and needs this summer at the conference in Hot Springs. In the meantime, please email any thoughts you may have as to beginning this process and how the Music in Worship division can best serve your needs.



**Sean Pollock is the new
Arkansas R&S chair
for Music in Worship**

WHAT IS ARACDA?

ArACDA is the Arkansas chapter of ACDA—the American Choral Directors Association. The ACDA is the largest organization of choral directors in the country, comprising directors of school, university, children’s, community, religious, and professional choirs.

The mission of the American Choral Directors Association is to inspire excellence in choral music through education, performance, composition, and advocacy.

ArACDA supports that mission by encouraging dialogue and cooperation in the choral community, by encouraging excellence in choral performance and repertoire, and by providing continuing education opportunities for school directors and others. ArACDA communicates through this web site, through the biannual newsletter accent, and by mail and e-mail correspondence.

The regular activities of ArACDA include a summer conference, usually held in late July in Hot Springs, featuring music reading sessions, workshops, dialogues and roundtable discussions, and exhibitors with music-related goods.

ArACDA CONFERENCE

July 28-31, 2013

Austin Hotel, Hot Springs

CONFERENCE SCHEDULE

Monday, July 29

12p	registration opens	Amber Holden	Austin mezzanine
12:30p	ArkCDA new directors meeting	Tom Street and others	TBA, Austin Hotel
2:15p	Opening session	Cliff Ganus	Austin DeSoto Room
2:30p	SATB1 reading session	Angela White	Austin DeSoto Room
3:30p	SSAA reading session	Kayla Abernathy	
4:30p	ArkCDA region meetings		

Tuesday, July 30

8a	registration opens	Amber Holden	Austin mezzanine
9a	Christmas reading session	Keith Hearnberger	Austin DeSoto Room
10a	Cultural Competency	Anthony Trecek-King	Austin DeSoto Room
11a	Music Ed Curriculum	Anthony Trecek-King	Austin DeSoto Room
1:45p	Vision in the Choral Classroom	Anthony Trecek-King	Austin DeSoto Room
2:45p	TTBB reading session	Ken Griggs	Austin DeSoto Room
3:45p	Roundtable breakout sessions		TBD
4:45p	ArACDA general meeting	Cliff Ganus	Austin DeSoto Room
8p	Soiree and fellowship		

Wednesday, July 31

8:15a	Common Core in the Choral Classroom	Carrie Taylor	Austin DeSoto Room
9a	Unison/two-part reading session	Cassie Black	Austin DeSoto Room
10a	Vocal Production in the Choral Classroom	Stacey Neely	Austin DeSoto Room
11a	SmartBoard and Technology in the Choral Classroom	Video Reality	Austin DeSoto Room
11a	SMART Interactive Teaching in the Music Room, Part 1	Phyllis Thomas	Convention Center 205
12p	lunch		
1:30p	Setting Priorities in the Choral Classroom	Mark Langley	Austin DeSoto Room
1:30p	SMART Interactive Teaching in the Music Room, Part 2	Phyllis Thomas	Convention Center 205
2:30p	SATB 2 reading session	Judy Meeks	Austin DeSoto Room
2:30p	ArkMEA reading session for Children's Festival Chorus at ArkMEA November Conference	Christine Graham	Convention Center 205
3:30p	ArkCDA general meeting	Gaye McClure	Austin DeSoto Room

ArACDA HONOR CHOIR

First Baptist Church, Hot Springs

Amber Grisham and Tiffany Reeves, coordinators

Gretchen Harrison, director

Monday, July 29

12p	registration	Amber Grisham and Tiffany Reeves	First Baptist Church
1p	rehearsal	Gretchen Harrison	First Baptist Church
5:30p	pizza and fun		

Tuesday, July 30

9a	rehearsal	Gretchen Harrison	First Baptist Church
1p	rehearsal	Gretchen Harrison	First Baptist Church
6:30p	concert	Gretchen Harrison	First Baptist Church

CONFERENCE HEADLINERS



Anthony Trecek-King

As Artistic Director of the Boston Children's Chorus, Anthony Trecek-King shares his passion for choral music with a new generation of musicians. Since he joined in 2007, BCC has earned a reputation as an ensemble of high musical excellence. The Boston Globe calls the choir "angelic and dazzling," while His Majesty King Abdullah II of Jordan heralds it as "superb." Federico Cortese from the New England String Ensemble lauds BCC as "one of the emerging forces in Boston music life." Under Mr. Trecek-King's leadership, BCC has performed with the Boston Pops under the direction of both John Williams and Keith Lockhart (who calls Mr. Trecek-King "extremely talented") for the Fourth of July Celebration at the Esplanade.

As a conductor and clinician, Mr. Trecek-King has earned international acclaim conducting choirs and orchestras throughout Europe, the Middle East, and the Americas. His most recent activities have included conducting choirs and festivals in Germany, New Hampshire, North Carolina, Rhode Island, and Massachusetts. In March of 2013 Mr. Trecek-King will conduct the ACDANational Junior High/Middle School Honor Choir in Dallas. Previously he has worked with the University of Cologne Chamber Choir, the National Youth Choir of Great Britain, members of the Schola Cantorum de Venezuela, the Juvenil Schola Cantorum, the University Simón Bolívar, Omaha Symphony Chamber Orchestra, and Polifonija, a state chorus of Lithuania, on a national tour highlighting American music. Additionally also spent a semester in residence at the Technische Universität Braunschweig in Germany as a guest conductor of both choir and orchestra. He participated in both the Eric Ericson Masterclass in the Netherlands and the Eric Ericson Award, an international conducting competition, in Sweden.

At BCC, Mr. Trecek-King has established a unique music education curriculum that fosters independent thinking among young musicians. Students as young as seven develop musical skills, such as sight-reading and ear training. They also receive leadership and life-skills training, including mentoring, fundraising, running workshops, and giving back to the community through charity work.

Before joining BCC, Mr. Trecek-King was a Professor of Music at the University of Nebraska at Omaha and the Artistic Director of the Nebraska Choral Arts Society, the state's oldest and largest community choral organization. He earned a B.A. in Cello Performance from the University of Nebraska at Omaha and an M.A. in Orchestral Conducting from Florida State University. Currently he is completing his D.M.A. in conducting at the Boston University.



Phyllis Thomas

Phyllis Thomas has taught elementary music for twenty-four years, the last fifteen of which have been at Bridlewood Elementary in Flower Mound, Texas. She holds a Bachelor of Arts degree from Adams State College in Alamosa, Colorado and a Master of Music degree from what is now the University of North Texas in Denton. She completed three levels of Kodaly training and one level of Orff training at UNT.

Phyllis is a past "Teacher of the Year" on her campus, a "Model Technology Classroom" Teacher, a recipient of the Lewisville Foundation Award, and has been a SMART Exemplary Educator since 2010. She is a member of the state committee that selects the repertoire for the Texas UIL

Music Memory competition, and is coauthor and editor of the Music Memory Passport, published by the University Interscholastic League of Texas. An author of interactive white board lessons and activities for seven volumes of Interactive Now, published by Heritage Music Press, she is a regular contributor to Activate! magazine, and most recently completed the first collection of IWB lessons for middle school choir, entitled *Mi in the Middle*. Phyllis is currently an author of elementary and middle school music lessons and activities for the Online Learning Exchange™ Interactive Music curriculum series powered by Silver Burdett, a new online all-digital program developed jointly by Pearson and Alfred Music Publishing.

Phyllis has presented a variety of music, technology, and SMART Board sessions at district and regional workshops across the state of Texas, in North Carolina and Arkansas, and at the TMEA Convention, and the TI:ME National Convention.

Phyllis Thomas's Elementary sessions

11:00 SMART Interactive Teaching in the Music Room, Part 1 —

IWB's are much more than glorified projection screens! Great organizational and instructional tools for teachers, IWBs are most engaging and motivational for students when used interactively. Ms. Thomas will share examples of interactive SMART Board lessons and activities that make the elementary music classroom an exciting learning environment for students, where the teaching is engaging, efficient, and effective.

1:30 SMART Interactive Teaching in the Music Room, Part 2 —

Description: Interactivity is the name of the game! The "I" in IWB stands for "Interactive." The reason to have an IWB should be so that students can interact with the material. In this continuation of the first session, Ms. Thomas will share more examples of interactive SMART Board lessons and activities that make the elementary music classroom an exciting, inspiring learning environment for both the students and the teacher.

ARACDA HONOR CHOIR DIRECTOR



Gretchen Harrison

Gretchen Harrison is in her 26th year of teaching junior high and middle school students. She is the choir director at Frontier Trail Middle School in Olathe, Kansas, and directs one of the choirs in the Allegro Community Children's Choir program. She assists with the other choirs in that vibrant program.

She earned her BME from Wichita State University and her Master's degree at University of Missouri-Kansas City. Additional trainings and certifications have been completed through CME, Baker

University, Emporia State University, and MidAmerica Nazarene University.

Mrs. Harrison has served in clinician, presenter or conductor capacities in Arkansas, Kansas, Nebraska, Illinois, and Missouri.

She has been nominated for Who's Who Among American Teachers three times, has served as the middle level choral chairperson for the Northeast District of Kansas Music Educators Association, has been selected as a building-level Master Teacher twice (1998, 2005), and was chosen as KMEA NE-District Outstanding Middle Level Choral Music Educator in 2003 and 2009.

After completing a two-year term as the American Choral Directors Association Kansas Chairperson for Repertoire and Standards for Junior High and Middle School Choral Music, Gretchen has served as the National Chairperson for ACDA Junior High and Middle School Repertoire

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and Standards since 2009.

Mrs. Harrison is married to a busy high school band director and is the mom of a music education-degree-seeking college freshman (Kansas State), and a music technology-degree-focused high school senior. She also has a dog (Riley) and a cat (Sunshine).

REASSESSING WOMEN'S CHOIRS

KAYLA ABERNATHY

While in Dallas for the ACDA convention I attended several sessions for women's choirs and their directors in which it was mentioned that women's choirs were considered second rate, second best, second this, second that. To listen to these famous (in my opinion) choral directors from all over the world say that they would like to see a full women's group and a full men's group be the "top" groups, and the mixed groups just be pull out groups, makes me wonder if it would ever actually happen. It would in my dream world, but whether or not it actually happens in Arkansas remains to be seen.

However, this subject is something that we all struggle with in our own programs. It's sad when my girls walk in my room already defeated at the beginning of the school year, thinking that suddenly they are bad singers, just because they didn't

make the "top" choir. So I spend the entire first semester being their cheerleader, their support system, their motivational speaker. I try my best to help them help themselves, and start to believe in themselves again. We will have discussions about why they were in choir to begin with. Was it to have a title? No, it was because they love to sing. And no matter where they are, that will always stand true. If you sing or act like you are secondary, then others will see you and hear you as secondary. Raise your self-standards and show people what you really have to offer. Do we then hold hands and sing "Kum-ba-yah"? No, but I start to see body language changes, brows start to un-furrow, eyes start to brighten, and mouths start to open just a little wider.

Dale Warland, who has a very long list of accomplishments and awards, said that it all really comes down to literature. You



have to find those "perfect" pieces that are mature enough for them to buy in to what you are selling, yet easy enough to be achievable, and make them sound like a million bucks! I have found that if I really love the piece, and I tell my girls why I like it, they at least see a different side. I also tell them they may not find a personal connection with it, but they have to respect what the composer was doing when he/she wrote it, or what the composer was feeling behind every crescendo and decrescendo above each line of text. Women's choirs have the advantage of being able to think

and feel a little deeper than a lot of men's choirs, yet, like men's choirs, they love feeling as if they are on a team....together. The mindset of pulling together, becoming one, and beating the odds is appealing to a lot of people, including teenagers. It puts a new spin on "Fight the Good Fight!" or "Fight the Power!" or "Represent!" Be sure you get pieces that challenge you occasionally, because otherwise you won't be inspired to challenge your choir.

I bought the book *Conducting Women's Choirs: Strategies for Success*, edited and compiled by Debra Spurgeon. No matter what your experience level, please don't go another day without getting this book. It even comes with a companion DVD. There are chapters written by people like Hillary Apfelstadt, Lynne Gackle, Lori Hetzel, and Sandra Snow. There is information on literature, voicing, standing formations, the male choral director for women's choirs, conversations with composers, warm-up suggestions, healthy vocal development, and much more.

I love conducting women's choirs. Secondary? No way. They will only be as secondary as you inspire them to be.

A CHORAL MUSIC GLOSSARY

Dominant: In a choral relationship, usually the alto.

Leitmotif: Like a regular motif, but less filling.

Riff: What happens when someone takes your choir robe.

Contralto: An alto who has been convicted of a felony.

Polychoral Motet: Six Parrots singing "Exultate Justi."

Aleatory Music: Music composed by the random selection of pitches and rhythms. Frequently found in rehearsals.

Castrato: The highest male voice (some alteration required).

Concerto Grosso: An accordion concert.

Glissando: What directly precedes the highest note of the soprano part.

Grand Pause: When the conductor loses his place.

Cantus Firmus: A singer in good physical condition (as opposed to the "Cantus Flabbious").

Sackbutt: A choral singer over 65.

ARACDA SCHOLARSHIP FOR GRADUATE CHORAL STUDIES

Application form

ArACDA is awarding a \$500 scholarship for graduate study in choral music. Applicants must be members of ArACDA (with at least 12 months of past membership), be employed as a choral teacher in an Arkansas church or school, have a cumulative GPA of 3.0 on a 4.0 system, and be enrolled in an Arkansas college or university pursuing a degree in music.

Full name _____

Home address _____

email _____ City _____

State _____ Zip _____ Phone _____

School in which you are enrolled or enrolling _____

Degree you are seeking _____

Please enclosed the following items with this application form: 1. A letter of application (typed or printed) describing your qualifications and personal goals 2. Two sealed letters of recommendation, one from an administrator and one from an active ArACDA member 3. A copy of your current transcript 4. A summary of your professional experience. Please submit by June 1 to Cliff Ganus, 915 E. Market, HU 10877, Searcy, AR 72149. The ArACDA board will make the decision as to which applicant will receive the scholarship.

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Arkansas **accent** is the newsletter of the Arkansas chapter of ACDA
In this issue, articles on
Women's Choir
Choir participation and literacy achievement
Show choir, vocal jazz, contemporary a cappella
and
information about the **July Hot Spring Conference**, featuring sessions on
Vocal production
Cultural competency
Smart Boards and other music technology
Music ed curriculum
Common Core curriculum
Vision in the choral classroom
Setting priorities
and
Special sessions for elementary music teachers
Reading lots of new music
Sharing great ideas
Visiting and networking
Professional Development credits
and
the ArACDA Honor Choir

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