



ANTIPHON

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From the President:



Aimee Stewart
AzACDA President
Chandler Children's
Choir
president@azacda.org

Dear Colleagues,

I hope you are all well and safe. While we choir directors are used to bringing people together to make music with our voices, we are not able to do that in the traditional sense now. I know we're all adapting to learn how to best meet the needs of our choirs.

During this time of stay-at-home orders and constantly restrictive measures on our lives, I have been pondering what is the purpose of a professional organization such as AzACDA. The answers came quickly: To support the choral directors of Arizona in any way that we can. We know your role has shifted dramatically, and we appreciate how difficult it is to create an ensemble-focused environment under the circumstances. We are here to help you. You will hear from our board members in this issue about creative solutions to our current obstacles, about how our Treasurer sparked an idea to give financial relief to choral organizations in our state that need it most, and how we are committed to providing you content and peace of mind through the summer conference with a full refund cancellation policy and a guarantee of reading session packets to get you inspired for next season. Don't hesitate to reach out if you see a need—we are here to support you and to support each other. ☰

Stay safe and healthy,
Aimee Stewart
President, Arizona Choral Directors Association
Chandler Children's Choir
Tempe Preparatory Academy

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[Facebook Group!](#)





Angelica Dunsavage
Antiphon Editor

Doctoral student,
University of Arizona,
Tucson

antiphon@azacda.org

Fellow AzACDA Members,

This spring issue comes at a time when many of us feel lost. Music-making has been revamped as traditional models of what it means to “choir” have been shut due to restrictions on gatherings. Many of us have lost current and future employment, and wonder what the future will hold. It’s during these times that we think of the words and music of Carole King:

“When you’re down and troubled
And you need a helping hand
And nothing, nothing is going right
Close your eyes and think of me
And soon I will be there
To brighten up even your darkest night
You just call out my name
And you know wherever I am
I’ll come running, to see you again
Winter, spring, summer or fall
All you’ve got to do is call
And I’ll be there, yes I will
You’ve got a friend”

It’s time to find each other in this Antiphon edition and know that you’ve got a friend in AzACDA. Alyssa Cossey’s article Best Practices reminds us that whatever you’re doing for your students, singers, community, and self, it is OK. Donte Ford’s article What is Gospel Music? allows to reflect on the history of our musical traditions to see future music-making in a new light. Tom Bookhout shares his experience during this time, and remind us through the words of Alice Parker, that choral music will be more important than ever before.

I also encourage you to take a look at our What’s Happening in Arizona Choral Music section. There you’ll find information on conferences, but more importantly, a message from our treasurer on how AzACDA is helping those musicians and organizations that are currently struggling, and what the organization will be doing in the future to help minimize participation costs. We know that these are uncertain times, and we are doing the best we can to support our choral community. For more information, see our website at www.azacda.org.

Stay safe, stay healthy, and look forward to the day that we will make music in person again. ☰

Sincerely,

Angelica Dunsavage
Editor, *Antiphon*

Best Practices in the Time of COVID-19:

Why Getting By is More Than OK



Dr. Alyssa Cossey
University of Arizona,
Tucson
AzACDA Collegiate R&R
Coordinator

Written by Dr. Alyssa Cossey

Originally, I wanted to write an article that pulled together all the resources I've found online since the start of the COVID-19 pandemic and put them into one place—creating a super resource of sorts—but, as the days and weeks have dragged on, it became clear that we probably all have more ideas and resources than we know what to do with, at least for now. Also, it occurred to me that, by the time this article gets to you, you will already have a plan—at least a rough one—for the rest of the school year. If you are like me, you may already be feeling overwhelmed with the sheer volume of ideas and resources available to you and decided, “This is the plan. I just need to focus and do my best so the students can do their best, under the circumstances.”

“Best”—let’s talk about that word for a moment. I don’t know if anyone else has seen articles about “best practices for online instruction” anywhere, but I have, and I have to say that nothing about what is happening right now falls anywhere near “best” practices. We are in survival mode. Like many of you, I went online as soon as I heard my school may be moving to remote instruction, and was immediately OVERWHELMED—not only with the sheer volume of information but also the speed with which it was coming at me. Articles that I found, information that my university shared with me, posts and shares on social media... I really felt like I couldn’t keep up. As soon as I had a plan in mind, it immediately was “bested” by another idea someone else shared.

Now, don’t get me wrong. I am so grateful for the outpouring of ideas from teachers at all levels and all over the country. It’s been remarkable, and as I see so many teachers sharing ideas, and helping others in our profession I’m reminded of Mr. Rogers’ wisdom about hard times, “Look for the helpers,” he would say. And I have to agree, they are everywhere. Truly, one of the most inspiring and uplifting parts of all this has been how communities have pulled together and new communities have formed (online) to share ideas, tools, suggestions, and general support. But...back to the those “best practices.”

If I had a year—or even two—to sift through all of the material on remote instruction, I still wouldn’t be ready for “best practices.” At best, I am making do and getting by. I read—and continue to read—the research: asynchronous is better for students, it is more equitable, students have time to process

We are in survival mode. Like many of you, I went online as soon as I heard my school may be moving to remote instruction, and was immediately OVERWHELMED—not only with the sheer volume of information but also the speed with which it was coming at me.

the content on their own, etc.—insert additional research we don’t have time for here. But do you know what? That isn’t what my students want, or need, right now. I was ready—rather, I thought I was ready. I was ready to record my lessons, prepare alternative assignments, and ready to do the best for my

students and make sure I met their musical, emotional, psychological, academic, and social needs—all during a global pandemic—but when I met with them for our first Zoom class to share my plan—everything changed, again.

“I need the structure,” said one student. “It helps me maintain a sense of normalcy,” said another. They wanted to meet regularly as a class and in way that was as “normal” as possible. I wasn’t ready for that, and the reality is that I and the rest of us weren’t ready for any of this. But my students are teaching me, as they usually do, how best to navigate this difficult time. They have been amazing; so patient, flexible, and willing to go down this uncharted path. In part, I suppose it’s because they have no other choice—except that they do. They don’t have to be patient, and they don’t have to be flexible. They could just be upset—and some are—but most of them are making the best out of the situation, as are all of us.

So, I guess that was the long way of me getting to this... it’s OK. Everything is OK, even though nothing feels OK right now. It may not be our best, but it will be OK. If you don’t want to tackle the mammoth that is “virtual choir,” that’s OK and, if you DO want to tackle it, that’s OK too! Just be sure to share it on social media and help the rest of us figure it out, or don’t. It’s all OK.

We are artists and teachers, and we are living in unprecedented times. What we know and how we live is constantly changing. We are learning more and more each day, and what many of us thought—or at least hoped—would last only a couple of weeks, looks like it is going to last much, much longer. So, we will do what we have always done, and we will make it work. We will get through this semester or school year, we will maintain space for our choirs and our students, and we will advocate for our art form. Maybe we will even utilize some of the assignments and technology that we miraculously all learned in 48 hours-time, or maybe we won't. The point is, it's all OK.

But, for those of you who want more from an article than reassurance that you are doing your best—even in the worst of circumstances—or for those who have it so together that you are already looking ahead to the fall, here are some things to consider. What will you take away from this experience? Are there things that you have discovered, assignments you have created, or ideas that you want to further develop? Has this unwanted interruption in all our lives given us something that we can take back to our classrooms? Personally, I'm taking twenty minutes every day to move my body. I bought a bicycle—and I haven't had one since I was ten years old! I've created space and time for my students to contribute to programming ideas for our future concerts, and we are improvising and creating music, not just performing it. I don't know how much will translate or when I will get the chance to be in the classroom again, but I hope that I can take what I've learned from this experience and transform myself and my work. In the end, I have to remember to be patient with myself and others, because we are all doing the best we can, and that is more than OK. ≡

What is Gospel Music? A Brief Historical Perspective



Donte Ford
AzACDA Ethnic Music
R&R Chair

Written by Donte Ford

Within the last decade, there has been a steady increase of interest in Gospel music by non-Black performers and audiences alike. Attempts at defining Gospel music must that Gospel a multi-faceted and layered genre of music. The term Gospel, alone, has meant and continues to mean different, but related things. Thus, it is crucial to clarify what exactly is being discussed. In this article, Gospel music is used to denote Black Gospel music. The qualifier “Black”—to mean what many people regard as African American—is key because it speaks to something specific, both in message and idiom, and demands a particular historical treatment. This article provides a brief, non-exhaustive, historical perspective on the phenomenon of Black Gospel music. The primary purpose of this historical approach is to provide context behind the music and message of Black Gospel music. It briefly clarifies differences between related genres, especially regarding other forms of Black idiomatic music. In addition to providing names of composers and other resources toward understanding and performing Black Gospel music, this article concludes with a bibliography that also serves as an additional resource for reference material.

Before discussing Black Gospel music—which will simply be referred to as Gospel music going forward, with all other types of Gospel music or song being appropriately qualified – it is necessary to give proper attention to its predecessors, Negro Spirituals, then White/Evangelical and Black Gospel hymnody. The Negro Spiritual—as I choose to define it—is an American music form crafted and created by African and Black slaves, living under colonial American oppression, resulting in a new, forced geographical and social reality. Negro Spirituals are members of a broader category known as Sorrow songs. Negro Spirituals, at their indigenous core, are congregational/collective and improvisatory. Negro Spirituals would have been the dominant music used in praise houses and early Black churches, best understood as the “Invisible Church.”

The spread of Evangelicalism in the early to mid-eighteenth century (ca. 1730/40) into the nineteenth century, exposed slaves to genres and styles of European or Anglo sacred music, such as Psalmody (first wave), Hymnody, and Shape Note singing (second wave). By the onset of the Second Great awakening (the second wave), Black Christians started their own formal community and religious institutions (e.g. Free African Society, 1787) and Africanized Anglo music forms (e.g. hymns) became the dominant music. Black Methodist and Baptist churches would eventually be considered mainline, being characterized by more formal and restrained worship. In contrast, the still present “Invisible” Black church continued sponsoring services, known as camp meetings, which were “less-formal.” These services were usually held in praise houses and would be the pre-cursor to what is known as the

Sanctified church, providing the foundation for Holiness and Holiness-Pentecostal churches. It is important to emphasize that Black mainline churches rejected practices associated with slavery; this would include Negro Spirituals.

White Gospel hymnody emerged onto the musical and religious landscape in conjunction with the 19th-century spread of evangelicalism and was perpetuated by the post-civil war revival movement. Those texts deal with salvation, one’s relationship with God, Heaven and the second coming, and eventually comradery amongst humanity. Undoubtedly, the music was spirited and sits in the shadow of Negro Spirituals and other music forms and genres from the “Invisible Church.” Popular White Gospel hymn writers such as, Ira Sankey, Philip Bliss, Fanny Crosby, and William H. Doane, provided models on which Black Gospel hymn writers built. These names include William Henry Sherwood (Baptist), Lucie Campbell (Baptist), Charles Price Jones (Holiness), and Charles Albert Tindley (Methodist). Charles Albert Tindley (1851 – 1933), is of particular noteworthiness as his Gospel hymns were especially influential. Tindley shifted focus in his hymnody, thusly employing themes—sorrow, blessing, woes, joy in the afterlife—more directly relatable to Black Christians. His melodies conformed more to African sensibilities, leaving much room for improvisation. Tindley’s influence was such that in addition to the indelible imprint he left on the father of Gospel Music, Thomas Dorsey, he also impacted the compositional style of Pentecostal leaders such as Garfield T. Haywood.

Tindley is not the only influential Black Gospel hymn writer. Lucie Campbell (1885 – 1963, a well-known Baptist hymn writer, is responsible for giving Gospel music its first big break in a mainline Black Church. The idiom of Gospel music, directly inspired by Tindley and his hymns, emerged in the 1920s. The progenitor and “father” of the genre, Thomas Dorsey (1899 – 1993), was a blues musician who decided to blend aspects of Blues and Jazz music with sacred texts. Calling them Gospel songs, Dorsey is responsible for over 500 compositions and was noted for his use of minor and seventh chords. By 1930, Chicago became a center of sorts for Gospel music. The changing demographic of churches—as a result of southern Black inhabitants migrating to the North and joining/establishing churches, among other things— and perpetuation of Gospel music via radio allows Gospel music to eventually become one of the dominant music genres in Black churches; this is chiefly aided by Dorsey’s big break at the Baptist convention.

Gospel music begins to take off and the first Gospel choir in a Black mainline church is started at Ebenezer Baptist Church in Chicago (1931). Dorsey established the National Convention of Gospel Choirs and Choruses Inc. (1932), with the help of Theodore Frye and Magnolia Butts. The convention still exists today and initially served as a training ground for the performance of Gospel music. Early on, Gospel music was transmitted through written scores, rather than taught by rote. Because of the limitations of the score, however, Dorsey joined forces with Sallie Martin (Mother of Gospel music), Mahalia Jackson, Willie Mae Ford Smith, and traveled, providing demonstrations for how the music should be performed. (Note, that while choirs had been formed, Gospel music, at this point, is still soloist driven.) Dorsey opened a publishing house (Dorsey House of Music, 1932), but the oral transmission of Gospel music became the primary way of dissemination. Dorsey, Roberta Martin (1907 -1969), and Kenneth Morris (1917 -1988), through their efforts, helped “standardized” the Gospel style. Gospel music forms used by Dorsey are listed below.

Ex. 1


| | |
|-------------------------|--------------|
| Verse – Chorus | Free-Style |
| Chorus – Special Chorus | Gospel Blues |

Much of the music had a triple feel or type of lilt, sometimes known as the Dorsey bounce. A musical example is illustrated below. Roberta Martin is the first to pair Gospel music with formal, classical piano training; Kenneth Morris is the first person to use Hammond organ in Gospel music. Both Martin and Morris make the shift from four voices to three; this becomes the standard for Gospel music.

Ex. 2

The "Dorsey Bounce"

For example, a musical motive wrtitten in 4/4 is performed with an underlying triplet feel, as in 12/8.



By no means have I provided a complete history of Gospel music. However, I have attempted to provide a historical context by which one can understand the Gospel music he/she might perform. There has been much stylistic evolution in Gospel music. Yet, there are resources that make Gospel music accessible in various, authentic ways. Within the last two decades, GIA Publications published various hymnals for the Black church as well as the African American Church Music choral series. In that series, Gale Jones Murphy, M. Roger Holland, Omar Dickenson, and Brandon Waddles, are among the brilliant choral-minded Gospel music composers and arrangers that can be found. Zions Still Sings For Every Generation, is a Methodist worship supplement that provides contemporary Gospel music selections, along with an accompaniment book that provides idiomatically authentic keyboard parts. Ntimemusic.com is the leading provider of traditional and contemporary Gospel music songbooks by popular Gospel Music artists, past and present. To the list of frequently performed “concert” Gospel music composers (e.g. like André Thomas, Keith Hampton, Jeffery Ames, and Rollo Dilworth) should be added Diane White Clayton, Raymond Wise, Gerald Smith, Rosephanye Powell, and Stan Spottswood. Lastly, along with being composers, Drs. Raymond Wise and Braxton D. Shelley provide some of the most recent, detailed scholarship on Gospel music.

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Thoughts in an Unexpected Time



Dr. Thomas Bookout

*Coordinator, Lifelong
Singing AzACDA*

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Phoenix Symphony*

*Director of Performing
Arts, Ottawa University
Arizona*

*Western Region Jr High/
Middle School R & R Chair*

Written by Dr. Thomas Bookout

A Funny Thing Happened On The Way To The Forum. There was a comedy on Broadway with this title many years ago, and the phrase has become useful for those occasions where we were just going along doing our things and minding our business, when wham!—something completely unexpected comes up. This last month would certainly qualify for that.

Now, one can argue that there were people who expected something like a world-wide pandemic to appear eventually, but most of us have just been living our lives busily consumed with the things we do. We in church, community, youth, and professional choirs were simply learning our music, running our rehearsals, answering emails, and working through the To-Do list for our next concert, when we got hit with something we never saw coming. The speed and severity of the impact of the COVID-19 health crisis on our performing arts world has been catastrophic. I have countless friends whose lives have been completely turned upside down in a matter of days. Colleagues have been laid off, rehearsals have gone quiet, concerts are unthinkable, choir members (those very most social of beings) are silent and alone, and the sound of money whooshing out of our performing arts, music ministry, and personal bank accounts is a deafening roar.

Our hearts break as all the tools we commonly use to tend to our sheep have been stripped from us. It is as if we suddenly are deaf and cannot hear them sing, suddenly blind and cannot see them, and suddenly have no arms and cannot hold them. This crisis will get worse for a while and then it will pass, just like all other crises our nation has survived before. Although—so far—this crisis pales against the World Wars and Spanish Flu my grandparents lived through, and the many wars, famines, genocides, and diseases that countless earlier generations have suffered, I have found myself feeling lately, perhaps for the first time ever, a little unexpected kinship with them.

I have heard about those historical times before, but I never have felt anything like them before

during my largely convenient and peaceful life. I often tell my students and choristers that art allows us to feel how people felt during the historical events we learn about in school. For the first time in my entire life, I have been moved to tears by the words in hymns that I have heard before (Abide With Me) and choral songs I have sung before (Arnesen's Even When He Is Silent). My teacher at Eastman, Don Neuen, often told us that there are some works people should not conduct until they were old enough to have experienced both life and loss (Brahms's Requiem). This current episode has given me the gift of realizing that I was not even close to experiencing the true depth of meaning in many great lyrics to the degree that I will from now on. I know that when this is over, I cannot wait to stand outside on a summer evening and hear Lauridsen's Sure On This Shining Night. I had no idea what that poem was about before.

As a conductor, music too often has been a job. I work hard to coax artistic and heartfelt performances from my choirs. I project the meaning and feeling through my conducting to elicit the appropriate responses from the choir. But this forced solitary confinement has rekindled in me a genuine passion, love, and longing for music and the people with whom I share musical experiences.

Our children and grandchildren will know about what happened to the world in mid-2020, but

only we will be able to relate to them how it felt to be afraid, alone, and apparently helpless during this time. We will owe it to them to create and recreate art that shares what we are living through now with coming generations. I have heard people say that they cannot wait to see how the choral community rushes to be together, love together, and sing together, when this is over. May it be deeper and more meaningful than we have ever experienced before—for the sake of the music, for our souls, and for the souls of our audiences and future generations. The great Alice Parker is one among us who lived through both the Great Depression and World War II. Recently, she was asked to comment on the current crisis and how the choral community can respond. This was part of her advice to us:

So we must learn to think differently. What can I do, right here, today, to preserve this world? I

can affirm that one day this will be over, and that there will be a world in which my great-grandchildren can live and love. I can show kindness to myself and to everyone I meet. I can try to get through this day with no angry words or acts. I can realize that others are facing far severer challenges than mine, and help them however I can. It seems so little—but if each one of us lived this way, the world would be changed.

Where is the answer? It is where it always was, deep within us. Can we find the quiet place inside where we put our own souls in order? Can we remember that we are part of this same world in which Spring is returning to our Northern climes? Can we sing by ourselves, in our family groups, or on our balconies, to gladden our hearts and 'keep the dark away'? I think we can. After all, there are those babies being born all over the world. I think we must.

(Shared with permission from Alice Parker and Melodious Accord.

<https://www.melodiousaccord.org/post/working-together-while-living-apart>)

Stay well, experience deeply, and when our time comes again, share abundantly! ≡



Choral Reviews

Choral Reviews of Vocal Jazz



Written by Lindsay Decoste
AzACDA Vocal Jazz R&R Chair

Ev'ry Time We Say Goodbye

Music & Lyrics by Cole Porter
Arranged by Jamey Ray
Alfred Music 45552
SATB a cappella
Light in-tempo ballad

A great transition for chamber choirs into singing jazz, this a cappella arrangement is a great ballad choice for any choir. It has beautiful lyrics that singers can relate to, with an optional soprano descant at the end that really pulls on the heartstrings. It allows for a way to teach rubato singing with or without a conductor, as well as working on tone quality for a jazz ballad.

Every Little Thing She Does is Magic

Words and Music by Sting
Arranged by Rosana Eckert
Sound Music Publications SMP18-002
SAB Accompanied Samba/Swing

Rosana Eckert has taken this hit made popular by The Police and arranged it in an accessible vocal jazz setting. It offers a great way to teach the differences between different feels, with the verses set in a samba and the choruses in swing. Combo parts are provided but this chart sounds great even with just the fully dictated piano part.

Nothing But Static

Words and Music by Brian Eichenberger
Arranged by Jeremy Fox
<http://www.jeremyfox.net/score-store/nothing-but-static>
SATTB

A dip into the world of pop a cappella, this tricky but crowd-pleasing arrangement by Jeremy Fox is sure to

challenge and satisfy an intermediate vocal jazz or a cappella ensemble. The chart is split into six to seven parts throughout and features a tenor solo, vocal percussion, and lots of offbeat rhythms and crunchy chords.

Choral Reviews of High School Music



Written by Robert Decoste
AzACDA Senior High School R & R Chair

Call Me But Love

Written by Phillip E. Silvey
Carl Fischer: CF9416
SATB Accompanied

Who doesn't love a good love story? **Call Me But Love** takes the text from Shakespeare's famed play Romeo and Juliet and sets it stunningly to text. With the men's voices acting out Romeos cries to his beloved Juliet, portrayed by the women, two sets of texts overlap each other only to find themselves as one. Musically, each part consistently delivers beautiful harmonies well within the range of high school singers. Paired with a driving, almost urging tempo and texture of the piano, the piece lends itself well to open a concert set. As an added bonus, teachers can pair this with freshman English classes who often study this great Shakespearean text for a cross curricular moment administrators will love!

Like a River In My Soul

Arranged by Tim Osiek
Edited by Dan Forrest
Beckenhorst Press: BP2159
SATB Accompanied

Beautiful, delicate and perfect for so many different themed concerts, this traditional accompanied spiritual can slot perfectly into any setlist of music, including being utilized as an emotional closing number. Highly accessible for high school mixed ensembles, the piece opens with a stunning union sound across the sopranos and altos before adding a rich texture with the men's voices. The piece climaxes with a powerful statement before returning to the peaceful beginning statement, this time with the full ensemble delivering the moving message. Whether spiritual or

otherwise, it is incredibly easy to find real life and practical meaning with the text of this gorgeous piece.

The Caffeine Overload Polka

Music by Eric Lane Barnes

Ericlanebarnes.com

SSAA accompanied

An over the top setting of the average person's addiction to caffeine, this accompanied polka is steeped in side-splitting laughs for all listeners. Eric Lane Barnes has an arsenal of music that he has written over his years of composition and this could possibly be one of his greatest. The piece is incredibly challenging at first glance with a lack of repetition, continuous chromaticism and racing tempos but with careful preparation and a clear goal, this is a more than accessible piece of repertoire for an advanced high school women's choir. Combine the piece with fun and overly dramatic "choralography" to create an instant crowd favorite and a sure fire closer for any concert.

Choral Reviews of Mixed Repertoire



Written by Dr. Adam Stich

*Director of Choral Music, Department
Chair, Scottsdale Community College*

*AzACDA Repertoire Specific R&R
Coordinator*

Wave

Antonio Carlos Jobim, arr. Rutherford

Hal Leonard

SATB limited divisi

This beautiful work is an arrangement of the Jobim standard "Wave". This arrangement uses unison lines, along with simple harmonies to create texture and warmth. It is a medium level difficulty, as the unison line itself is quite challenging. The song includes written repeats, along with a suggested improvisation line (which can make it easier for novice scat singers to feel comfortable). Although there are repeats written, there is room to expand the piece with more repeats. Rhythm section parts are also available from the publisher.

Billy Boy

Timothy Michael Powell

Musicspoke.com

SAB (divisi)


Billy Boy is a work for choir and bluegrass band. It tells the story of a veteran of King William's wars, weary of the world and looking for a new home. The written out solo lines for fiddle and mandolin make it accessible for performers who are more comfortable with notated solos, but the work still leaves room for more accomplished players to improvise over the written chord changes. This work is very accessible and a quick learn for better MS and HS programs. Premiered by Salt Lake Vocal Artists in February 2018

Afternoon on a Hill

Eric Barnum

Alliance

SATB divisi with piano

This popular work contains multiple divisi sections so functions best with accomplished/confident singer and/or larger groups. The dramatic opening grabs the listener and draws them in, the music continues with serene melodies, and rich harmonies. One specifically interesting moment is when some of the choir are mimicking wind sounds, while the rest of the choir sings an ostinato pattern. The beautiful poem is by Edna St. Vincent Millay, this provides a great opportunity to dive into the marriage of music and poetry. This work appears on many state and festival lists. 



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CHORAL NEWS FROM AROUND THE STATE

AzACDA in COVID-19: Financial News and Initiatives

Written by Jess Edelbrock, AzACDA Treasurer

Your AzACDA Board has been excitedly working on ways to best serve our constituents—you! We have maintained a robust account balance that has allowed us to expand the ways we can provide support. In order to be responsible stewards of AzACDA funds, we have put several initiatives into action! We are proud to announce some of the financial ways that AzACDA continues to serve and uplift our state's choral profession.

We have agreed to:

- ♪ Create the AzACDA COVID-19 Choral Organization Pandemic Relief Fund
 - ♪ \$5,000 to provide monetary support to Arizona's non-profit choral organizations who experience an immediate financial impact
- ♪ Raise stipend amounts for festivals clinicians and accompanists by \$75 each
- ♪ Lower Cantaremos Honor Choir Festival participation fee to \$40 (previously \$45)
- ♪ Fund the creation and maintenance of a comprehensive database of choral directors throughout our state, to increase connection and communication
- ♪ Provide a stipend for the new "Let's Just Sing" initiative in collaboration with the University of Arizona, Tucson Girls Chorus, and Boys and Girls Clubs of Tucson
 - ♪ "Let's Just Sing" fuels communal singing in underserved populations, and provides a space for singing for the sake of singing rather than with the pressure of an upcoming performance. The project launched in January at the Roy Drachman clubhouse in Tucson, and is currently on hold until the clubhouse reopens.

Thank you for all you are doing to keep inspiring your students and each other. This is an extraordinary time and we will come through the other side with new insights, perspective, and appreciation.

"Conferencing with Confidence"

Written by Aimee Stewart, AzACDA President

Dear AzACDA membership,

We are hopeful that our July 6-8 summer conference will be able to be held, but we are aware that uncertainty exists surrounding our health and safety during the summer months. We are fully committed to safety and to following whatever government mandates are in place at the time of the conference.

With that in mind, we would like to give you confidence and peace of mind in registering for our conference. If you pre-register for the conference, and we are not able to hold the conference, even if we have to cancel 48 hours before it begins, you will get a full refund of your conference fee. In addition, we will ensure that you receive any reading packets you had requested in pre-registration.

We hope this "Conferencing with Confidence" plan will offer you peace of mind at this time.

ACDA NextDirection Conference

Dear AzACDA NextDirection Conference Attendees,

Unfortunately, the decision has been made to cancel ACDA's NextDirection conference due to the coronavirus pandemic. The headliner, Dr. Jefferson Johnson, has agreed to present at next year's conference, which will be held Jul 12-16, 2021. Attendees who have already registered should be receiving further information on their registration status.

AzACDA 2020 Conference Headliners

AzACDA is proud to announce our headliners for the July 6-8 summer conference: Dr. Ingo Titze and Marcia Patton!



Dr. Ingo Titze, educated as a physicist (Ph.D.) and engineer (M.S.E.E.), has applied his scientific knowledge to a lifelong love of clinical voice and vocal music. His research interests include biomechanics of human tissues, acoustic phonetics, speech science, voice disorders, professional voice, music acoustics, and the computer simulation of voice. He is the father of vocology, a specialty in speech-language pathology. He defined the word as “the science and practice of voice habilitation.” Ingo R. Titze is a voice scientist and executive director of the National Center for Voice and Speech and Adjunct Professor in the Department of Otolaryngology/Head and Neck Surgery at the University of Utah in Salt Lake City. He also teaches at the Summer Vocology Institute, also housed at the University of Utah. He is a Distinguished Professor at the Department of Communication Sciences and Disorders at the University of Iowa and has written several books relating to the human voice.



Marcia Patton has taught music at all levels (K-12) in Casper, Cheyenne, and Newcastle, Wyoming, and at Olathe North High School in Kansas. She retired as choral director at Kelly Walsh High School, where multiple choirs under her direction were chosen to perform on state and regional ACDA and MENC conventions, and as Partner School Facilitator for the University of Wyoming College of Education.

Marcia founded the Casper Children's Chorale in 1979, after moving from Cheyenne where she was the first conductor of the Cheyenne Children's Chorus. She was US Regional award winner of the High School Activities Music Educator Award, and twice recognized as Wyoming Northeast District Music Educator of the Year. She was recognized multiple times as an influential educator for the Natrona County School District #1 Academic Awards. Marcia has been honored to receive the NCSD#1 Medallion of Excellence, the 2005 Casper Rotary Community Service Award, and the 2007 award as Casper's "Woman of Distinction". In 2002 she was the Wyoming Teacher of the Year, and in 2010 was honored as Distinguished Alumna from the University of Wyoming College of Arts and Sciences. In 2017 she received the University of Wyoming Weiss Award for Outstanding Wyoming Choral Educator, and in 2018 the Lifetime Achievement Award from the WMEA. Marcia was awarded the 2018 Tony Cate Award for Non-Profit Leadership from the Wyoming Community Foundation.

Marcia is past president of Wyoming ACDA (American Choral Directors Association), served three terms as Northwest Division Repertoire and Standards Chair for Women's Choirs, and three terms as Children's Choir Division Chair. She founded and serves on the board for the Wyoming ACDA Children's State Honor Choir, now in its 25th season. Marcia was named a "National Chorus Expert" by MENC (Music Educators National Conference, now NAFME), featured as January 2009 "Choral Director of Note" by Choral Directors Magazine, and has presented and published interest sessions nationally for ACDA (notably "The Venus Factor" on women in choral music). She conducted choirs of Wyoming secondary students for seven seasons of the Wyoming Ambassadors of Music European Tour. ■■■

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