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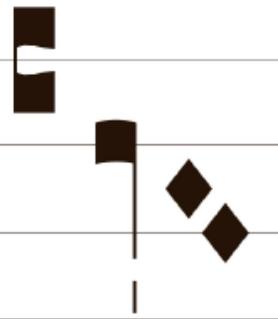
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MSVMA MISSION STATEMENT

Our mission is to educate and inspire all people to understand and value the art of vocal music and its lifelong impact on the human spirit.

Important Websites

MSVMA
www.msvma.org

American Choral Directors
Association-Michigan
www.acdami.org

Michigan Music
Educators Association
www.michiganmea.org

Michigan Music Conference
www.michiganmusicconference.org

Michigan School
Band & Orchestra Association
www.msboa.org

Michigan Youth Arts Festival
www.myaf.org

Fall 2011

Volume 46, Number 1

The MSVMA Journal is published three times a year, in October, March, and June. Articles are welcome and may be submitted to the MSVMA office msvma@msvma.org.

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President's Message

Erich Wangeman, President



The Strategic Plan-A Vehicle for Change and Growth

I have been fortunate to follow Steve Hinz as President of MSVMA. To me Steve is the consummate leader. His vision for moving our organization forward during difficult and uncertain times has been unwavering. Because of Steve's leadership MSVMA continues to be a healthy and vital organization. As I step into the position of Presidency it is my goal to continue the excellent work that Steve has done by following his leadership model. By the end of my time at the helm we will have completed the four year cycle of our Strategic Plan and we will have realized our Vision Priorities.

Our Vision Priorities were written at the start of our Strategic Plan (two years ago) but they are cleverly worded from the perspective of our finished plan (two years from now). They target specific areas of our organization and help us achieve our goals by stating what we hope to have accomplished. Our eight Vision Priorities are:

1. We have improved our communication and services through technology.
2. We have developed an effective and comprehensive advocacy program.
3. Our effective marketing is demonstrated by increased membership and participation.
4. Taking ownership, all of our members have volunteered and participated in activities.

5. Our programs and services have responded to the emerging needs of a diverse population.
6. We have increased collaborative partnerships with other organizations.
7. Through technology and learning communities we have created innovative professional development.
8. We have built a broad and sustainable funding base.

Each of the Vision Priorities has a specific set of goals which target key areas for growth and development. It is through these goals that we see how MSVMA will adapt to meet the changing needs of our members in the coming years. Each Vision Priority has several goals, but the most exciting include:

In the Vision Priority related to **Technology**:

- Provide internet-based payment options for state events.
- Provide live web-feed meetings, conferences, festivals, etc.

In the Vision Priority related to **Advocacy**:

- Become member/liaison on governmental or political organizations and boards.
- Encourage members to understand and participate in local advocacy practices.

In the Vision Priority related to **Marketing**:

- Make available a line of MSVMA merchandise: hats, key chains, casual wear, water bottles, pencils, etc.

In the Vision Priority related to **Membership**:

- Develop an outreach program to collegiate students. Encourage them to join and participate.

In the Vision Priority related to **Diverse Population**:

- Tailor our festival requirements to accommodate the unique needs of smaller schools.
- Provide in-service to members involving new tonal concepts and repertoire which reflects world-music concepts and styles.

In the Vision Priority related to **Collaborative Partnerships**:

- Collaborate with other organizations (within Michigan and outside of our state) that have similar missions to share best practices.

In the Vision Priority related to **Innovative Professional Development**:

President's Message

continued...

Develop sessions that address student enrollment and retention.

Find practical ways to improve our teaching methods by using technology such as SKYPE, Twitter, Facebook, Youtube, and Video Tutorial methods.

In the Vision Priority related to **Funding Base**:

Identify foundations and target other programs for grant-writing.

As we work through the next two years of our Strategic Plan I think you will see great changes in MSVMA. These changes will improve our organization and the service it provides to all members.

Michigan Music Conference

This year's MMC will be amazing as we celebrate the start of our 75th Anniversary year. In addition to conducting the 75th Anniversary Choir, Francisco Núñez will present the following two sessions:

The 21st Century Conductor: Mr. Núñez will share his insights into the challenges and rewards of being an educator/conductor in the current social, economical and cultural environment.

Innovating Literature: Mr. Núñez will share his expertise with contemporary and standard choral pieces. Topics to be explored include analysis of past and current compositional techniques, differences and similarities in choral music over the centuries, current and past performance elements, and rehearsal and conducting techniques. Four exciting works (two masterworks and two contemporary works) will be provided for all participants to sing and conduct and two conductors will have the opportunity to participate in a masterclass setting.

In addition to our headliner, several of our states finest choral music educators will provide interest sessions on a variety of topics.

Two Choral Hours for 2012

Instead of the traditional Friday Choral Hour and Saturday Ensemble Hour, MSVMA will once again have two feature concerts highlighting six wonderful choirs. These choirs were chosen through blind audition by a panel in late May and both concert sessions promise to be outstanding. MMC attendees will not want to miss these great sessions. Congratulations to the following choirs and their directors:

Friday Choral Hour

Ypsilanti Lincoln High School Split Dimensions:
Karen Nevins, Director

Chelsea High School Chamber Choir: Steve Hinz,

Director

Rockford High School Women's Chorus: Mandy

Scott, Director

Saturday Choral Hour

Holt High School Chorale: Monty Bishop,

Director

West Ottawa Middle School 6-7 Honors Choir:

Trevor Pike, Director

Stoney Creek High School Chamber Singers:

Brandon Ulrich, Director

The Gala Celebration

All members are encouraged to attend the 75th Anniversary Concert and Celebration on Friday night of the Michigan Music Conference. The concert will feature the CMU Brass Ensemble, the 75th Anniversary Choir (conducted by Francisco Núñez) and the WMU Gold Company. Afterward, concert attendees will be able to move seamlessly from the performance space into the reception area conveniently located next door. Once there members will help celebrate the 75th Anniversary of MSVMA. This gala event promises to be a wonderfully memorable event for everyone. Please plan to attend. You won't want to miss it!



MSVMA 75th Anniversary Party

Devos Place Ballroom

Friday, January 20, 2012 Immediately Following Concert

Tickets are FREE—Make sure you request one when registering for the Michigan Music Conference

From the Desk of Virginia Kerwin, MSVMA Executive Director



Welcome to another year experiencing the many student and professional opportunities provided to you as a member of the Michigan School Vocal Music Association. Pam Hughes (MSVMA Administrative Assistant), Nancy Bray (Adjudication Coordinator), and I are here to assist you in any way possible. As we embark on this school year, we are keenly aware of the added responsibilities that many of you are experiencing. Please know that **you are making a difference** in the lives of your students and in the life of your community. Sometimes it isn't until years later that you learn that your students not only carried the experiences of creating musical beauty with them forever, but your choral classroom inspired them through their diverse career pathways. I was reminded of this the other day by a former student who found me on Facebook. She sent me a long email and I share with you the following: *...A few times over the recent years I have made presentations to mostly men, at senior management meetings on the top floor of the Sony building in New York City. During the meetings I would sometimes think about how driven you were and realize how similar we are now. Those moments of realization were followed by huge smiles. As I grow older, the more and more I appreciate who you are as a person and the influence you had on my life. Your passion and love for music inspired me so much that I ended up*

choosing a career in the music industry. Had it not been for you, I most definitely would not have had the courage to follow my career dreams. You were a great example of how a strong woman could be successful by accepting nothing less than excellence... You allowed others to understand their own personal potential. Thank you for helping me to understand my purpose and my own potential. It is that time you spend with your choral students everyday working together as a team of collaborators, reflecting, planning, experimenting, developing, and ultimately performing, that not only instills in them an intense appreciation and respect for the arts, but also gives them the life skills to make the world a better global community for generations to come.

Repertoire

As you continue planning and programming music for your yearly events, remember that there is a fantastic resource on the MSVMA website – **Required Repertoire List**. All of the songs have been carefully reviewed for their artistry and educational value. If you know of a piece that would be a great addition, please complete the recommendation form located at <http://msvma.onefireplace.com/Resources/Documents/Suggested%20Repertoire%20Form.pdf>.

It has often been remarked to me that preparing for the very first rehearsal of a new octavo with students is the hardest. Consider the following and then develop those skills with your singers

Deconstruction of a Piece of Music

What skills must my choir have in order to create beauty with this piece of music?

Tone – What breathing skills? What vowel placement skills?

Pitch – What reading skills? What ensemble skills? What listening skills? What theory skills?

Rhythm – What reading skills? What ensemble skills? What understanding of steady beat skills?

Diction – What enunciation skills? What pronunciation skills? What articulation skills? What understanding of diphthong skills?

Interpretation – What phrasing skills? What understanding of dynamics skills? What syllabic and word stress skills? What understanding of style skills?

Presentation – What ability to create balance skills? What stage deportment skills? What physical expression skills?

**Executive Director's
Message *continued...***

Adjudication

The Adjudication Committee (Nancy Bray, Cathy Brodie, Bob Cindric, Greg Cleveland, and myself) met in July and August to review the requests from prospective adjudicators. The following individuals were approved by the executive board in July. Congratulations to: Ron Gentry, Steve Lorenz, Sally Mikat, MeeAe Nam, Delena Ollila, Nicole Philibosian, and Jackie Thompson. The NEW Solo Adjudication Rubric will be piloted at all district solo & ensemble festivals this year. All duets and other large and small ensembles will use the adapted rubric from choral festival.

The Fall Adjudication Clinic will take place on October 8th with Clinicians Pat McKinney and Cathy Brodie leading the exploration of the new adjudication rubrics for Solo & Ensemble Festival and Choral Festival Sight Reading. Thank you to host Helen Hansens and students from Mason Middle and High School!!!!

Technology

Wow, have we come a long way since last fall when we began registration with our new website! Thank you all for your timely membership renewals. For the most part, registration this fall has been seamless. Thank you to Adam Wurst, the MSVMA Technology Coordinator, who continues to assist in the handling of website related questions and online festival scheduling.

Full Board Meeting

Welcome to the following new full board members who are serving MSVMA during 2011-2012:

Paul Holovach - District #3 Co-Manager
Paul Eschmann - District #5 Co-Manager
Katie Rohwer - District #6 Co-Manager
Rebecca Selvidge - District #6 Co-Manager
Rebecca Balkan - District #10 Co-Manager
Andrea Gay - District #10 Co-Manager
Eric Cadena - District #11 Co-Manager
Dennis Ryans II - District #15 Co-Manager
Kent Wattleworth - District #16 Co-Manager
Sarah Stockton - Supervisor State Solo & Ensemble Festival East

Michigan Music Conference

Please plan to attend the Michigan Music Conference this January in Grand Rapids. Your MSVMA planning team has worked diligently to provide you with a conference jam-packed with exciting offerings. The MSVMA headliner and conductor of the 75th Anniversary Chorus is composer conductor Francisco Nunez. See you there!!!! You don't want to miss the Friday Night Concert which will include: Brass Ensemble from Central Michigan University, Gold Company from Western Michigan University, and the MSVMA 75th Anniversary Choir. Immediately following you are invited to the MSVMA 75th Anniversary Party. Please make sure that when you register for the conference you indicate your attendance so that you will receive a ticket for the festivities!!! Also, stop by the MSVMA Booth to pick up your birthday present!!!!

In This Issue

In this issue you will find several features. Thank you to their authors and contributors:

- President's Message by Erich Wangeman
- The New MSVMA Rubrics - Change is Good! By Catherine Brodie
- Sight Reading for Choral Festival
- Let Us Hope for the Past, and Remember the Future by Dr. James Borst
- National ACDA Update by Tim Sharp

**Executive Director's
Message *continued*...**

- Wanted: Students for World's Largest Virtual Choir by Gayle Neu
- Executive Board Reports:
 - Steven Hinz – Past President
 - Douglas Armstead – President Elect
 - Brandon Ulrich – Summer Workshop, Awards, MYAF, and Media Library
 - Pamela Pierson – State Events
 - Mark Krempski – Honors Choir
 - Les Rowsey – Repertoire Sight Reading

MSVMA thanks the many businesses who advertise with us throughout the year.

The MSVMA Journal is published three times a year, in October, March, and June. Articles are welcome and may be submitted to the MSVMA office msvma@msvma.org. In addition, a special election issue is published in December.

Clinician/Consultant Program

This program offers the opportunity to member schools to bring in a clinician/consultant to work with students and directors. MSVMA will reimburse up to \$185 of the costs incurred by an individual school. The list includes all MSVMA adjudicators who wish to participate, as well as other members deemed qualified by the Board. In order to be listed as an MSVMA Clinician/Consultant, it is required that the individual be an associate member, if not teaching in a member institution. Any school wishing reimbursement for this program must complete the Clinician/Consultant Form.

A complete listing of clinician/consultants and their areas of expertise can be found under the Members Only section of the website.

MSVMA Financial Report for the Period July 1, 2010 - June 30, 2011

<u>RECEIPTS</u>	<u>2010-2011</u>	<u>Total</u>	<u>EXPENDITURES</u>	<u>2010-2011</u>	<u>Total</u>
Accountant			Accountant	3000.00	800.00
Adjudication		120.00	Adjudication	3910.00	2486.14
Awards & Medals	50000.00	51246.66	Awards & Medals	45311.00	28745.71
Executive Board		278.64	Executive Board	9250.00	11446.11
Full Board		1712.84	Full Board	17000.00	17458.85
HS Honors Choir	59000.00	54964.60	HS Honors Choir	59000.00	51492.83
JH/MS Honors Choir	37000.00	33911.36	JH/MS Honors Choir	37000.00	30309.06
Legal Counsel			Legal Counsel	1000.00	
Membership	175567.00	194500.00	Membership	2500.00	2255.27
Miscellaneous	100.00	40.00	Miscellaneous	500.00	
MYAF	1750.00	1760.00	MYAF	3000.00	5124.15
Pop & Chamber Festival	1000.00	265.00	Pop & Chamber Festival	1000.00	100.00
Professional Development	51000.00	35254.20	Professional Development	50500.00	36228.26
Publications	3000.00	3375.00	Publications		
Sight Reading	9000.00	5305.95	Sight Reading	7600.00	4788.62
State Choral Festival	60400.00	60525.00	State Choral Festival	60400.00	59147.73
State Solo & Ensemble Fest.	55500.00	50648.25	State Solo & Ensemble Festival	55500.00	48088.25
Technology Development			Technology Development	10000.00	11641.42
Office Management	1700.00	1344.11	Office Management	138546.00	131204.86
TOTAL	505017.00	495251.61	TOTAL	505017.00	441317.26

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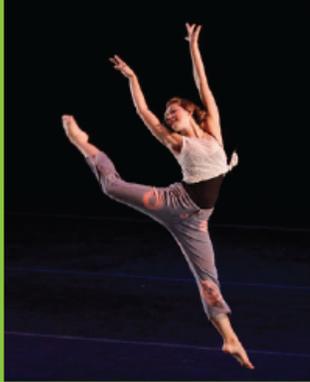
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WHAT WE DO

Michigan Youth Arts Festival

The only state-wide, multidisciplinary, high school arts festival in the nation; a showcase for arts education best practices; a celebration of the artistic excellence of Michigan's young artists; a gathering of leaders in arts education, and a forum for recognizing superb arts educators - the Festival is a Michigan tradition celebrating its 50th anniversary. **For complete information and application guidelines, visit michiganyoutharts.org.**

Arts Expo College Fair

Bringing together over 40 college and university arts programs from across the nation, the Arts Expo provides high school students the opportunity to explore higher education opportunities in the arts. **RSVP for your school group and see a list of attending colleges at michiganyoutharts.org.**



Arts Education Advocacy

The *Michigan Youth Arts Leadership Roundtable* and the annual *Policy Forum* bring together representatives from arts education associations and government agencies, to craft policy initiatives and generate dialogue to shape arts education policy and practice in Michigan.

The annual *Touchstone Awards* are bestowed annually on arts educators who exemplify best-practices in arts education, have a record of advocacy for arts programs, and a continued commitment to artistic excellence.

The 2011/2012 *Michigan Arts Education Survey* conducted in partnership with the Michigan Department of Education, the Michigan Council for Arts and Cultural Affairs, and ArtServe Michigan, will be the first Michigan study to include information about the status of arts education at the school building level, and examine the depth and breadth of student learning in the visual and performing arts. Data will identify blue ribbon schools in the arts, and provide a framework for advocacy efforts to ensure access to quality arts education throughout the state.

Visit our arts education resource page or subscribe to our monthly newsletter at michiganyoutharts.org.

Grantmaking

Beginning in the 2011-12 school year, Michigan Youth Arts will provide arts-related bus and field trip grants to Michigan schools. **Look for information and application guidelines at michiganyoutharts.org in late 2011.**



WHO WE ARE

Michigan Youth Arts is a statewide association that serves as an alliance of arts education organizations across artistic disciplines: creative writing, dance, instrumental music, media arts, music composition, theatre, visual arts, and vocal music. The strength of our combined efforts enables us to produce excellent educational opportunities for students, and to advocate for best practices in, and equal access to, arts education throughout Michigan.



THE FESTIVAL
CELEBRATES
50 YEARS



THE MICHIGAN YOUTH ARTS FESTIVAL

A comprehensive arts spectacular, culminating a nine-month search for the finest artistic talent in Michigan high schools. More than 250,000 students across the state are involved in the adjudication process that results in nearly 1,000 being invited to participate in the annual three-day event. At the Festival, exceptional students in the arts gather to explore, celebrate, and showcase their talent across artistic disciplines.

50TH ANNIVERSARY CELEBRATION

The 2012 Festival, May 10-12, at Western Michigan University in Kalamazoo, marks the 50th anniversary of this extraordinary annual event. Each year the Festival features student exhibitions and performances in dance, theatre, instrumental and vocal music, visual arts, Poetry Out Loud, music composition, and film, as well as the publication of a volume of creative writing. The anniversary celebration will also feature the following exciting new programs.

INSPIRATION AWARDS

Prominent artists in music, dance, theatre, film, creative writing, and visual arts will be honored for their dedication to excellence, their advocacy for arts education, and their continued inspiration of students, educators, and all of us. These guest artists will be honored at the Anniversary Gala and Welcoming Celebration, and be on hand to work with, and introduce the next generation of, student-artists.

ANNIVERSARY GALA & WELCOMING CELEBRATION

Guests at the ticketed black-tie Gala, will enjoy a reception with Inspiration awardees, a strolling dinner, and the satisfaction of helping to sponsor the next fifty years of excellence in arts education in Michigan. The Inspiration Awards will be presented at the Welcoming Celebration - the opening ceremony to the Festival, showcasing top student performances across artistic disciplines.

PERFORMANCE PREMIERE

The 2012 Welcoming Celebration will conclude with the premiere of a newly-commissioned, multi-disciplinary performance piece celebrating creativity and youth, featuring student and alumni artists. Mischa Zupko, composer-in-residence at Fulcrum Point New Music Project and the Music Institute of Chicago, is a critically-acclaimed, award-winning composer and arts educator. His visceral work seeks to involve participation on a variety of levels, and engage audiences with emotion and clarity of vision.

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Session 2
July 11 - July 22

Session 3
July 25 - August 5

Session 4
August 8 - August 19

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FEATURE—The New MSVMA Rubrics

Change is Good!

By Catherine Brodie, MSVMA Emeritus



It is so great to work with people who are interested in moving forward. The new MSVMA choral rubric has met with great success and both directors and students have gained valuable insight from this great document. About two years ago the adjudication committee directed me to form a sub-committee to create a new solo rubric. I choose some outstanding teachers of voice from all across the state. Those serving on the committee were David Little from Western Michigan University, Martha Sheil from University of Michigan, Melanie Helton from Michigan State University, Francis Brockington from Wayne State University, Gerald Blanchard from Kellogg Community College and myself. We met at EMU to begin on a warm sunny day at Eastern Michigan University where I teach. We sat around a table and before any of these people even saw the new choral rubric, we brainstormed about the varied problems we all experience with young soloists. Breathing was the area that we felt was the first major area of concern. We then discussed at length what problems we often observe and what we needed to address on a new rubric. Once this was done we tackled the other major areas of focus. The areas included were Tone, Language Elements, Interpretation, Musical Elements and Presentation. We proceeded the same way we had with

breathing until we had a myriad of ideas about the areas of concern and what we would encourage young people to focus on and adjust in their own individual voices. After all of our work, I gave them the prototype for the new choral rubric. We then set out to come up with a pilot rubric, which would be similar in format to the choral rubric but specific to the soloist. It was approved by the board and piloted in several districts in 2011. The board has now agreed to use this new tool statewide for MSVMA S&E District Festivals.

What we learned from the initial pilot of the solo rubric was that in the allotted 12 minute time slots there was not adequate time to write, circle bullet points and clinic the students. On the other hand, the document itself was very appreciated by students and directors. Because of this dilemma we are asking district managers to give solo judges two morning breaks and two afternoon breaks so that the adjudicator has sufficient time to rest and /or catch up from such incredible time on task. We are also hoping that directors will understand that our adjudicators will not have as much time to write on the back of the rubric. Previously directors liked to see justification for lower scores in specific areas but there will just not be time to address every issue and still have time for a clinic. The bullets will more directly speak to problem areas with specifics of a few areas addressed in the narrative. Directors can facilitate better use of time by eliminating long introductions both musical and spoken. They may also choose to do two verses as opposed to four or more. They could also eliminate D.C. or repeated sections. If the teacher wants to do ornamentation with their student, they may tell the judge that they will do this on verse one in consideration of time constraints. Overall there is so much more positive reinforcement through the use of these tools for our young singers. Just as many directors use our new choral rubric

with their students daily to continue improvement, so to the new solo rubric should go into the hands of those students who are performing at S&E. It is included on the MSVMA website and in this journal. We ask directors who use private voice instructors in their community to share this rubric with these educators.

We are also using a new choral sight-reading rubric at all District Choral festivals this year. The adjudication committee worked for several days this summer to make a tool that gives our choirs a much better understanding of the sight-reading process. Our committee includes Bob Cindric, Greg Cleveland, Nancy Bray, Virginia Kerwin and myself. Pat Mckinney has also put considerable input into this process and we appreciate her expertise. We believe that this new tool will become another great aid in justifying the time we spend in our classrooms everyday on music literacy. Greg plans to put choral performance rubrics and sight-reading rubrics back to back and laminate them for his students choir folders. I personally believe that our latest rubric may be the one that convinces our students that it is not enough to sing the notes but to also include shaped phrases for more musicality and true music artistry. The new sight-reading rubric will not be used at State S&E next year. We will use the old one at this time. The adjudication committee also visited the rules for how directors should work with the process of sight-reading at the choral festival. This was very difficult work since we want directors to have flexibility in their individual approaches, while at the same time giving our adjudicators a good set of rules to govern the experience. There will be one significant change and that is in the area of rhythmic reading. We will no longer allow groups to clap out the rhythms. Many adjudicators have voiced objections to this method because of room acoustics, singular mistakes that sometimes cover the majority of the choir, and because it is not as clean as a chanted reading. The new rule states the following: *Rhythm exercises may be sung on neutral syllables, solfege names, letter names or numbers, using a single note or chord, No clapping is allowed.* The other change is that the only times the director may have his entire group work together, other than the evaluated performance, is in warm ups and voicing the solfege names on a quarter note rhythm (not the rhythm of the melody) to identify solfege names. Many directors do not read the solfege names aloud but for choirs with less experience this is sometimes helpful. All other practice must be done by groups of two, or three where necessary. We are also putting more restraints on how much the conductor can assist their students in both practice and performance. It is fine to discuss aspects of the exercise prior to the reading, You can also point out verbally, tricky rhythms or intervals but you

can not practice these places as a group. You can establish the key by performing scales and interval patterns. If you see a difficult interval you can practice it in warm-up patterns but you cannot go measure by measure and sing the difficult intervals. You as the director can in no way perform, or visually cue rhythmic or melodic patterns for the students. We believe if consistent practice in the classroom takes place, the students will improve on their reading skills independent of the conductor.

I am so proud of the leadership and direction that MSVMA provides. I think we are way ahead of many other states in providing our young singers with the very best tools, skills, and musical artistry that they deserve. All of the directors in our MSVMA family continue to grow and inspire their singers. The help and encouragement of so many in our membership is the best gift we receive for ourselves and give to others. Best of luck at this year's festivals and remember in the words of Hans Christian Andersen

“ Where words fail, music speaks”



MSVMA
Festival
Rubrics
&
Procedures
Are
Available
Online

2011-2012 MSVMA (Pilot) District Solo & Ensemble Festival SOLO PERFORMANCE

Event Order or Time of Appearance _____ Event No. _____ Date _____

Name of Soloist _____ Age _____ Grade _____

Voice Classification _____ Director _____

School _____ City _____

Selections:

Selection #1 _____

Required Source _____

Selection #2 _____

INSTRUCTIONS TO JUDGES

1. The Adjudicator listens and provides written narrative feedback on the last page of this evaluation sheet.
2. On the inside pages of this evaluation sheet, the adjudicator circles the focus area descriptors that match the overall performance of each selection. There must be at least one bullet highlighted or circled for each descriptor.
3. The Adjudicator assigns a number that **best** describes the singer's performance based on the descriptors for each element.
4. The office personnel total the points and assign the appropriate rating as explained below.
5. A "Comments Only" rating is given by circling the appropriate descriptor(s) rather than listing the numbers.

**REMEMBER TO LISTEN WITH AN EAR FOR
WHAT IS AGE AND DEVELOPMENTALLY APPROPRIATE.**

Final Determination

Superior	6-8 total
Excellent	9-14 total
Good	15-20 total
Fair	21-26 total
Poor	27-30 total

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	5	4	3
Tonal Beauty	<p>The Tonal Beauty:</p> <ul style="list-style-type: none"> • is forced and/or unsupported • is very tense • is unfocused & lacks resonance • lacks projection • has incorrect vowel placement 	<p>The Tonal Beauty:</p> <ul style="list-style-type: none"> • is frequently forced and/or unsupported • is frequently tense • requires more focus & resonance • frequently lacks projection • has frequent errors in vowel placement 	<p>The Tonal Beauty:</p> <ul style="list-style-type: none"> • is somewhat forced and/or unsupported • has some tension • is sometimes unfocused • has some projection • has some errors in vowel placement
Breath	<p>The Breath:</p> <ul style="list-style-type: none"> • has no depth • has no support • lacks breath management • lacks correct posture • lacks body alignment 	<p>The Breath:</p> <ul style="list-style-type: none"> • frequently requires more expansion • needs more diaphragmatic support • lacks breath management for most phrases • requires posture adjustments • requires alignment adjustments 	<p>The Breath:</p> <ul style="list-style-type: none"> • occasionally requires more depth & expansion • has some unsupported air & lack of energy • lacks breath management for some phrases • displays balanced posture most of the time • uses good body alignment most of the time
Musical Elements	<p>The Musical Elements Display:</p> <ul style="list-style-type: none"> • many pitch errors • many rhythmic or rest errors • poor intonation • lack of marked tempo • poor memorization 	<p>The Musical Elements Display:</p> <ul style="list-style-type: none"> • frequent pitch errors • frequent rhythmic or rest errors • inconsistent intonation • inconsistent tempos • frequent memory lapses 	<p>The Musical Elements Display:</p> <ul style="list-style-type: none"> • some pitch errors • few rhythmic or rest errors • some intonation inconsistencies • some tempo variance • a few memory lapses
Language Elements	<p>The Language Elements:</p> <ul style="list-style-type: none"> • have incorrect pronunciation • have no clear consonants • have no syllabic stress • have no understanding of text • have no observance of diphthongs 	<p>The Language Elements:</p> <ul style="list-style-type: none"> • have frequent errors in pronunciation • have a lack of clear consonants • have little syllabic stress • have little understanding of text • have diphthongs that are incorrectly sung 	<p>The Language Elements:</p> <ul style="list-style-type: none"> • have some errors in pronunciation • have some articulated consonants • have some syllabic stress • have some text understanding • have diphthongs that are inconsistently sung.
Interpretation	<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • no use of dynamics & phrasing • no agility & expressiveness • no understanding of style • no articulations • no connection of vocal line 	<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • little use of dynamics & phrasing • little agility & expressiveness • little understanding of style • little articulation • little connection of vocal line 	<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • some use of dynamics & phrasing • some agility & expressiveness • some errors in style • some articulations • some connection of vocal line
Presentation	<p>The Presentation Shows:</p> <ul style="list-style-type: none"> • no facial expression • no characterization of text • no stage presence & poise • unacceptable literature • lack of balance between soloist & accompaniment 	<p>The Presentation Shows:</p> <ul style="list-style-type: none"> • little facial expression • little characterization of text • little stage presence & poise • inappropriate literature • frequent imbalance between soloist & accompaniment 	<p>The Presentation Shows:</p> <ul style="list-style-type: none"> • some facial expression • some characterization of text • some stage presence & poise • literature which does not support the ability of the singer • acceptable balance between soloist & accompaniment

2	1	Overall Determination
<p>The Tonal Beauty:</p> <ul style="list-style-type: none"> • is vibrant most of the time • is free of tension most of the time • is often resonant with proper placement • is projected with energy most of the time • displays excellent vowel placement most of the time 	<p>The Tonal Beauty:</p> <ul style="list-style-type: none"> • is vibrant • is free of tension • is resonant with proper vowel placement • is projected with energy • displays exemplary vowel placement 	
<p>The Breath:</p> <ul style="list-style-type: none"> • has deep, low & expanded intake of air most of the time • has proper diaphragmatic support most of the time • has excellent management of exhalation most of the time • uses balanced posture most of the time • is produced with excellent body alignment 	<p>The Breath:</p> <ul style="list-style-type: none"> • is produced with a deep, low & expanded intake of air • is produced with proper diaphragmatic support • is produced by exemplary management of exhalation • is produced with balanced posture (legs, feet, chest & torso) • is produced with exemplary body alignment (head, chin, neck, shoulders & arms) 	
<p>The Musical Elements Display:</p> <ul style="list-style-type: none"> • accurate pitches most of the time • accurate note & rest values most of the time • excellent intonation • consistent tempo with sense of pulse most of the time • excellent memorization of all musical elements 	<p>The Musical Elements Display:</p> <ul style="list-style-type: none"> • accurate pitches • accurate note & rest values • exemplary intonation • consistent tempo with strong sense of steady pulse • exemplary memorization of all musical elements 	
<p>The Language Elements:</p> <ul style="list-style-type: none"> • have accurate pronunciation most of the time • have clear consonants most of the time • have use of excellent syllabic stress most of the time • show clear understanding of the text • diphthongs correctly performed most of the time. 	<p>The Language Elements:</p> <ul style="list-style-type: none"> • are pronounced accurately in all languages • show clearly articulated consonants • have exemplary use of syllabic stress • show exemplary understanding of the text • have diphthongs correctly performed all of the time 	
<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • excellent use of dynamics & phrasing which are appropriate to style, notation and text • excellent expressiveness • appropriate understanding of style, tone color & agility • correct articulations (staccato, legato ornamentation, etc.) • an excellent connected vocal line with phrasing that creates fitting rise & fall of the music notation 	<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • exemplary dynamics which are appropriate to style, notation & text • exemplary expressiveness • exemplary understanding of style, tone color & agility • exemplary articulations (staccato, legato, ornamentation, etc.) • an exemplary connected vocal line with phrasing that creates fitting rise & fall of the musical notation 	
<p>The Presentation Shows:</p> <ul style="list-style-type: none"> • excellent facial expression & physical engagement • emotional connection & characterization of the text • proper stage presence & poise • mostly age appropriate literature • excellent balance between soloist & accompaniment 	<p>The Presentation Shows:</p> <ul style="list-style-type: none"> • exemplary facial expression & physical engagement • exemplary emotional connection & characterization of the text • exemplary stage presence & poise • age appropriate literature • exemplary balance with accompaniment 	

Total

2011-2012 MSVMA (Pilot) District Solo & Ensemble Festival ENSEMBLE PERFORMANCE

Event Order or Time of Appearance _____ Event No. _____ Date _____

Name of Ensemble _____

Number of Singers _____ Voicing _____

School _____ City _____

Grades (√) 6 7 8 9 10 11 12 Director _____

Selections:

Selection #1 _____ Composer/Arranger _____

Selection #2 _____ Composer/Arranger _____

INSTRUCTIONS TO JUDGES

1. The Adjudicator listens and provides written narrative feedback on the last page of this evaluation sheet.
2. On the inside pages of this evaluation sheet, the adjudicator circles the focus area descriptors that match the overall performance of each selection. There must be at least one bullet highlighted or circled for each descriptor.
3. The Adjudicator assigns a number that **best** describes the singer's performance based on the descriptors for each element.
4. The office personnel total the points and assign the appropriate rating as explained below.
5. A "Comments Only" rating is given by circling the appropriate descriptor(s) rather than listing the numbers.

**REMEMBER TO LISTEN WITH AN EAR FOR
WHAT IS AGE AND DEVELOPMENTALLY APPROPRIATE.**

Final Determination	
Superior	6-8 total
Excellent	9-14 total
Good	15-20 total
Fair	21-26 total
Poor	27-30 total

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	5	4	3
Tone Quality Elements	<ul style="list-style-type: none"> • Tone is forced, unsupported, or spread. • Vowels need to be shaped correctly. • Tone requires properly produced breath energy. • Tone needs resonance and focus. 	<ul style="list-style-type: none"> • Tone is frequently forced, unsupported, or spread. • Vowel shaping requires more consistency most of the time. • Tone requires more breath energy most of the time. • Tone requires more consistent resonance and vitality throughout. 	<ul style="list-style-type: none"> • Tone is occasionally forced, unsupported, or spread. • Vowel shaping requires more consistency. • Breath support and management are inconsistent. • More consistent resonance and vitality, especially in extreme ranges or in difficult passages, are required
Pitch Elements	<ul style="list-style-type: none"> • Pitches are predominantly incorrect. • Chord tuning is inaccurate. • Pitches lack a sense of tonal center. • Pitches lack a sense of melodic and harmonic intervallic relationships. 	<ul style="list-style-type: none"> • Frequent errors in pitches are evident. • Inaccurate chord tuning, especially at phrase endings, is evident. • Tonal center needs to be more apparent. • Many inconsistencies are evident in the melodic and harmonic intervallic relationships. 	<ul style="list-style-type: none"> • Occasional errors in pitches are evident. • Chord tuning requires more consistency. • Ensemble exhibits occasional lapses in a sense of tonal center. • Ensemble exhibits some inconsistencies in the melodic and harmonic intervallic relationships.
Rhythm Elements	<ul style="list-style-type: none"> • Many errors occur in note and/or rest values. • Performance lacks rhythmic energy and/or a sense of steady pulse. • Inaccurate attacks and releases occur. • Appropriate tempi are not observed. 	<ul style="list-style-type: none"> • Frequent errors occur in note and/or rest values. • Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging. • Attacks and releases require better accuracy. • Appropriate tempi are rarely observed. 	<ul style="list-style-type: none"> • Occasional errors occur in note and/or rest values. • Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging. • Attacks and releases require more consistent accuracy. • Appropriate tempi are observed some of the time.
Diction Elements	<ul style="list-style-type: none"> • The pronunciation of consonants and vowels is inaccurate. • Enunciation of text needs to be precise and stylistically appropriate. • Beginning and ending consonants require articulation. • Diphthongs are not observed. 	<ul style="list-style-type: none"> • Pronunciation of consonants and vowels requires much more accuracy/consistency. • Enunciation of text needs to be clearer, more precise, and stylistically appropriate. • Beginning and ending consonants require articulation most of the time. • Diphthongs are incorrectly sung. 	<ul style="list-style-type: none"> • Language-appropriate pronunciation of consonants and vowels requires more consistency/accuracy. • Enunciation of text is clear, precise, and stylistically appropriate some of the time. • Beginning and ending consonants require better articulation. • Diphthongs are inconsistently sung.
Interpretation Elements	<ul style="list-style-type: none"> • Phrasing requires attention. • Usage of dynamic ranges is inaccurate. • Word and syllabic stresses are not being observed. • Style requires attention. 	<ul style="list-style-type: none"> • Phrasing needs to be more apparent. • Notated dynamics are either under or over stated. • Text requires attention to syllabic and word stress. • Appropriate style is not apparent. 	<ul style="list-style-type: none"> • Phrasing is sometimes appropriate to notation and text. • Dynamics are observed most of the time. • Syllabic and word stress are observed most of the time • Performance is stylistically appropriate some of the time.
Presentation Elements	<ul style="list-style-type: none"> • Tonal balance and sense of ensemble are needed. • Stage deportment, including stage entrance/exit, posture, and attention to conductor distracts from the effectiveness of the performance. • The text is not enhanced by facial expression and physical involvement. • Selection of literature is inappropriate for the strengths and/or abilities of the ensemble. 	<ul style="list-style-type: none"> • Lapses in tonal balance and blend occur. • Attention to proper stage deportment, including stage entrance/exit, posture, and attention to conductor is needed. • The use of facial expression and physical involvement to enhance the text is inconsistent. • Selection of literature limits the strengths and/or abilities of the ensemble. 	<ul style="list-style-type: none"> • Proper balance predominates; minor lapses may occur during extended registers and/or changing dynamic levels. • More attention to proper stage deportment, including stage entrance/exit, posture, and attention to conductor is necessary. • The text is enhanced by facial expression and physical involvement some of the time. • Selection of literature may limit the strengths and/or abilities of the choir ensemble.

2	1	Overall Determination
<ul style="list-style-type: none"> • Tone is free (unforced), vibrant, and age appropriate most of the time. • Vowel formation is consistently unified most of the time. • Breath support and management are deep, low, and fully expanded most of the time. • Excellent placement and focus of tone results in good resonance and energy. 	<ul style="list-style-type: none"> • Tone is free (unforced), vibrant, and age appropriate. • Vowel formation is consistently unified. • Breath support and management are deep, low, and fully expanded. • Exemplary placement and focus of tone results in superior resonance and vitality. 	
<ul style="list-style-type: none"> • Pitches are correct most of the time. • Good chord tuning with adjustments is being made most of the time. • Ensemble exhibits a strong sense of tonal center most of the time. • Ensemble exhibits a solid sense of melodic and harmonic intervallic relationships. 	<ul style="list-style-type: none"> • Pitches are correct. • Chord tuning is outstanding; adjustments are made instantly. • Ensemble exhibits outstanding sense of tonal center. • Ensemble exhibits outstanding sense of melodic and harmonic intervallic relationships. 	
<ul style="list-style-type: none"> • Note and rest values are executed correctly most of the time. • Consistent rhythmic energy and obvious sense of steady pulse are evident, and minor inconsistencies are corrected. • Attacks and releases are performed correctly most of the time. • Appropriate tempi are observed most of the time. 	<ul style="list-style-type: none"> • Note and rest values are executed correctly. • Consistent rhythmic energy and strong sense of steady pulse are evident. • Attacks and releases are performed correctly. • Appropriate tempi are observed consistently 	
<ul style="list-style-type: none"> • Pronunciation of consonants and vowels is correct and language-appropriate most of the time. • Enunciation of text is clear, precise, and stylistically appropriate most of the time. • Beginning and ending consonants are appropriately articulated. • Diphthongs are correctly performed most of the time. 	<ul style="list-style-type: none"> • Pronunciation of consonants and vowels is correct and language-appropriate. • Enunciation of text is clear, precise, and stylistically appropriate. • Beginning and ending consonants are sensitively articulated. • Diphthongs are correctly performed. 	
<ul style="list-style-type: none"> • Phrasing is appropriate to notation and text. • Dynamics are observed. • Syllabic and word stress are observed. • Performance is stylistically appropriate most of the time. 	<ul style="list-style-type: none"> • Phrasing is appropriate to notation and text creating forward moving musical lines with fitting rise and fall. • Dynamics are observed and applied to enhance the expressiveness of the musical phrase. • Syllabic and word stress enhance the phrasing and the meaning of the text. • Performance is stylistically appropriate. 	
<ul style="list-style-type: none"> • Tonal balance among and between sections, including accompaniment, is apparent. • An understanding of stage deportment, including stage entrance/exit, posture, and attention to conductor is displayed. • The text is enhanced by facial expression and physical involvement most of the time. • Selection of some of the literature supports the strengths and ability levels of the ensemble . 	<ul style="list-style-type: none"> • Tonal balance among and between sections, including accompaniment, is outstanding. • Professional stage deportment, including stage entrance/exit, posture, and attention to conductor is displayed. • Facial expression and physical involvement are appropriate to the text and style of the music. • Selection of all of the literature supports the strengths and ability levels of the ensemble. 	

Total

FEATURE—Sight Reading for Choral Festival

Choral festival sight reading is designed to evaluate our students' sight reading ability. To be successful, preparation prior to festival is a must. It is also highly recommended that sight reading be a regular part of daily class/ensemble rehearsals. MSVMA recommends that students and directors select and adhere to a sight reading method with which they are comfortable and have success. Whether a group is singing for final rating or comments only, the choir is required to sight read. (Choirs singing for comments only may request a sight reading clinic.) This applies to both high school and junior high/middle school choirs.

Levels and Voicing

High School:

All choirs must sight read at the same voicing (**Unison, 2-part, SAB, etc.**) and proficiency level (Primary, Intermediate, Advanced) as their required performance selection. A choir may sight read at a more complex division or higher proficiency level. If the voicing of the required selection is different than the printed sight reading example, the director and adjudicator will determine the appropriate voicing. **Jr High/Middle School:**

All choirs must sight read at the same voicing (**Unison, 2-part, SAB, etc.**) as their required selection. Directors may choose the sight reading proficiency level for their choir.

General Information

- The MSVMA Sight Reading Rubric defines the criteria for adjudication.
- Sight reading exercises will be printed in the appropriate clef for each voice. In the case of unison exercises involving male voices the exercise will be printed in both clefs.
- Each exercise will be eight measures in length.
- Directors should choose a tempo at which the group can succeed.

General Rules and Procedures

- When the choir enters the room, the singers will organize themselves in any arrangement of their choice. The sight reading books will remain closed.
- The adjudicator will confirm with the director the level and voicing to be read.
- The singers will open the sight reading books when instructed to do so.
- The director and singers may discuss all of the exercises at the beginning of the session, or may address each exercise separately.
- The director and singers may discuss any of the musical elements of the exercises, but the director may not sing, clap, or in any way perform the exercise for the students.
- The director's role after the discussion period is limited to giving tempi and conducting the choir.
- The director may use unvoiced assistance in maintaining a steady tempo (ie. clapping, snapping, tapping).
- The director is discouraged from giving verbal assistance during the performance. Oral assistance from the director will be evaluated in light of the overall performance.
- Rhythmic exercises should be sung using an effective reading system. (Clapping is not permitted).
- Directors may not illustrate or conduct any rhythmic or melodic patterns during the performance.
- The director may transpose the key to best support the vocal abilities of the choir. The director should inform the adjudicator of the key change.
- Beginning pitches may be given vocally, by piano, or by pitch pipe.

Establishing the key

1. The key may be established by having the students sing a few scales or chord patterns. Intervals contained in the exercise *may be* sung as long as they are **not** done in the sequence of the written material. (For example, random intervals or patterns such as 1-3-5-3-1, 1-4, etc. may be sung by the students in preparation, and directors may call attention to places where these occur in the exercise. They may not however, be systematically rehearsed in the sequence in which they appear.)
2. All singers are allowed to discuss and sing with their neighbors during the prep time, as long as the director is not assisting by illustrating intervals or rhythms. *This practice of “neighboring” is limited to 2 or 3 students.*
3. The “neighboring” groups may not join together and prepare as one voice section.
 - The performance should be sung using an effective reading system.

Performance Instructions

- Each ensemble will read three exercises.
- Exercise #1 will be sung with rhythm only.
- Exercise #1 will be performed with melody and rhythm.
- Exercise #2 will be sung with rhythm only of the starred line.
- Exercise #2 will be performed with melody and rhythm.
- Exercise #3 will be performed with both melody and rhythm. (if the range of the baritone part is too wide for a group reading SAB, the director may choose to read the SAT of the four-part exercise instead.)



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EASTERN
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MUSIC and DANCE

2011-2012 MSVMA District Choral Festival SIGHT READING

Event Order or Time of Appearance _____ Event No. _____ Date _____

Name of Choir _____ Number of Singers _____

School _____ City _____

Grades (✓) 6 7 8 9 10 11 12 Director _____

Selections:

Required _____ Voicing _____ Level _____

Sight Reading Level _____

INSTRUCTIONS TO JUDGES

1. The Adjudicator listens and provides written narrative feedback on the last page of this evaluation sheet.
2. On the inside pages of this evaluation sheet, the adjudicator circles the focus area descriptors that match the overall sight of each requirement. There must be at least one bullet highlighted or circled for each descriptor.
3. The Adjudicator assigns a number that **best** describes the choir's performance based on the descriptors for each element.
4. The office personnel total the points and assign the appropriate rating as explained below.
5. A "Comments Only" rating is given by circling the appropriate descriptor(s) rather than listing the numbers.

**REMEMBER TO LISTEN WITH AN EAR FOR
WHAT IS AGE AND DEVELOPMENTALLY APPROPRIATE.**

Final Determination

Superior	24-32 total from performance and sight reading
Excellent	33-56 total from performance and sight reading
Good	57-79 total from performance and sight reading
Fair	80-107 total from performance and sight reading
Poor	108-120 total from performance and sight reading

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	5	4	3
Exercise #1 Rhythm Only Unison	<ul style="list-style-type: none"> Many errors occur in note and rest values. Rhythmic energy and a sense of steady pulse are not evident. Tempo is not appropriate. 	<ul style="list-style-type: none"> Frequent errors occur in note and rest values. Rhythmic energy and a sense of steady pulse are compromised. Tempo is rarely appropriate. 	<ul style="list-style-type: none"> Occasional errors occur in note and rest values. Consistent rhythmic energy and a sense of steady pulse are emerging. Tempo is appropriate some of the time.
Exercise #1 Performance Rhythm & Melody	<ul style="list-style-type: none"> Many errors occur in pitches/note values/rest values. Tonal center is not apparent. Intonation is inaccurate. Rhythmic energy and a sense of steady pulse are not evident. Tempo is not appropriate. 	<ul style="list-style-type: none"> Frequent errors in pitches/note values/rest values are evident. Tonal center needs to be more apparent. Intonation is frequently inaccurate. Rhythmic energy and a sense of pulse are compromised. Tempo is rarely appropriate. 	<ul style="list-style-type: none"> Pitches/note values/rest values are correct most of the time. Ensemble exhibits occasional lapses in a sense of tonal center. Intonation is occasionally inaccurate. Consistent rhythmic energy and a sense of steady pulse are emerging. Tempo is appropriate some of the time.
Exercise #2 Rhythm Only Starred Line	<ul style="list-style-type: none"> Many errors occur in note and rest values. Rhythmic energy and a sense of steady pulse are not evident. Tempo is not appropriate. 	<ul style="list-style-type: none"> Frequent errors occur in note and rest values. Rhythmic energy and a sense of steady pulse are compromised. Tempo is rarely appropriate. 	<ul style="list-style-type: none"> Occasional errors occur in note and rest values. Consistent rhythmic energy and a sense of steady pulse are emerging. Tempo is appropriate some of the time.
Exercise #2 Performance Rhythm & Melody	<ul style="list-style-type: none"> Many errors occur in pitches/note values/rest values. Tonal center is not apparent. Intonation is inaccurate. Rhythmic energy and a sense of steady pulse are not evident. Tempo is not appropriate. 	<ul style="list-style-type: none"> Frequent errors in pitches/note values/rest values are evident. Tonal center needs to be more apparent. Intonation is frequently inaccurate. Rhythmic energy and a sense of pulse are compromised. Tempo is rarely appropriate. 	<ul style="list-style-type: none"> Pitches/note values/rest values are correct most of the time. Ensemble exhibits occasional lapses in a sense of tonal center. Intonation is occasionally inaccurate. Consistent rhythmic energy and a sense of steady pulse are emerging. Tempo is appropriate some of the time.
Exercise #3 Performance Rhythm & Melody	<ul style="list-style-type: none"> Many errors occur in pitches/note values/rest values. Tonal center is not apparent. Intonation is inaccurate. Rhythmic energy and a sense of steady pulse are not evident. Tempo is not appropriate. 	<ul style="list-style-type: none"> Frequent errors in pitches/note values/rest values are evident. Tonal center needs to be more apparent. Intonation is frequently inaccurate. Rhythmic energy and a sense of pulse are compromised. Tempo is rarely appropriate. 	<ul style="list-style-type: none"> Pitches/note values/rest values are correct most of the time. Ensemble exhibits occasional lapses in a sense of tonal center. Intonation is occasionally inaccurate. Consistent rhythmic energy and a sense of steady pulse are emerging. Tempo is appropriate some of the time.
OTHER FACTORS	<ul style="list-style-type: none"> A reading system is not apparent Concentration of the ensemble is not evident. Use of phrasing and expression is not apparent. The ensemble performs with constant assistance from director. 	<ul style="list-style-type: none"> Use of a reading system is in place, but needs to be more apparent. Concentration of the ensemble needs to be more apparent. Use of phrasing or expression is apparent. The ensemble performs with frequent assistance from director. 	<ul style="list-style-type: none"> Use and understanding of a reading system is in place. Concentration of the ensemble predominates. Use of phrasing and expression is apparent. The ensemble performs with occasional assistance from director.

2	1	Overall Determination
<ul style="list-style-type: none"> Note and rest values are performed correctly. Consistent rhythmic energy and an obvious sense of steady pulse are evident and minor inconsistencies are corrected. Tempo is appropriate most of the time. 	<ul style="list-style-type: none"> Note and rest values are performed correctly by the entire ensemble. Consistent rhythmic energy and a strong sense of steady pulse are evident. Tempo is appropriate. 	
<ul style="list-style-type: none"> Pitches/note values/rest values are performed correctly. Ensemble exhibits a strong sense of tonal center. Intonation is strong most of the time. Consistent rhythmic energy and an obvious sense of steady pulse are evident and minor inconsistencies are corrected. Tempo is appropriate most of the time. 	<ul style="list-style-type: none"> Pitches, note values, and rest values are performed correctly by the entire ensemble. Ensemble exhibits an outstanding sense of tonal center. Intonation is outstanding. Consistent rhythmic energy and a strong sense of steady pulse are evident. Tempo is appropriate. 	
<ul style="list-style-type: none"> Note and rest values are performed correctly. Consistent rhythmic energy and an obvious sense of steady pulse are evident and minor inconsistencies are corrected. Tempo is appropriate most of the time. 	<ul style="list-style-type: none"> Note and rest values are performed correctly by the entire ensemble. Consistent rhythmic energy and a strong sense of steady pulse are evident. Tempo is appropriate . 	
<ul style="list-style-type: none"> Pitches/note values/rest values are performed correctly. Ensemble exhibits a strong sense of tonal center. Intonation is strong most of the time. Consistent rhythmic energy and an obvious sense of steady pulse are evident and minor inconsistencies are corrected. Tempo is appropriate most of the time. 	<ul style="list-style-type: none"> Pitches, note values, and rest values are performed correctly by the entire ensemble. Ensemble exhibits an outstanding sense of tonal center. Intonation is outstanding. Consistent rhythmic energy and a strong sense of steady pulse are evident. Tempo is appropriate. 	
<ul style="list-style-type: none"> Pitches/note values/rest values are performed correctly. Ensemble exhibits a strong sense of tonal center. Intonation is strong most of the time. Consistent rhythmic energy and an obvious sense of steady pulse are evident and minor inconsistencies are corrected. Tempo is appropriate most of the time. 	<ul style="list-style-type: none"> Pitches, note values, and rest values are performed correctly by the entire ensemble. Ensemble exhibits an outstanding sense of tonal center. Intonation is outstanding. Consistent rhythmic energy and a strong sense of steady pulse are evident. Tempo is appropriate. 	
<ul style="list-style-type: none"> Use and understanding of a reading system is apparent and effective. The ensemble exhibits concentration. Phrasing and expression are appropriately performed. The ensemble performs independently. 	<ul style="list-style-type: none"> The entire ensemble makes effective use of a reading system. The entire ensemble exhibits concentration. Phrasing and expression are effectively and artistically performed. The entire ensemble performs independently. 	

Total

Exercise #1
Rhythm Only
Unison

Exercise #1
Performance
Rhythm & Melody

Exercise #2
Rhythm Only
Starred Line

Exercise #2
Performance
Rhythm & Melody

Exercise #3
Performance
Rhythm & Melody

**OTHER
FACTORS**

Additional comments may be placed in a separate envelope for the director .

Signature of Adjudicator _____

Printed Name _____

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FEATURE—Let Us Hope for the Past, and Remember the Future

MSVMA Teacher of the Year acceptance speech Summer Workshop 2011

By Dr. James Borst, PhD, East Grand Rapids High School



Dear ladies and gentlemen of MSVMA and MMEA,

Thank you for giving me this auspicious gift of MSVMA Teacher of the Year. Being nominated for and voted to this honor is both overwhelming and invigorating. While looking at you now, I become keenly aware that I am at the center of a room full of choir teachers of the year; I happen to be the lucky one to represent you. I retire from a 19 year-long seat on the full board of MSVMA, the last 6 of which was spent spinning through the presidency cycle. Almost 75% of my teaching career includes participating in the administration of this awesome association. I first joined MSVMA in 1986. Seems like ancient history for me to hear that year spoken aloud.

I also thank my wife and children for their support over the years. Their support came by tolerating my absence from home, as I traveled to meetings of all kinds throughout the state of Michigan. I missed social engagements, soccer games, swim meets, and even family celebrations to meet the obligatory demands and responsibilities of being a state board member. I was gone on Fridays, Saturdays, and Sundays more than I care to count. The stress of my tenure with MSVMA was relieved by my family consenting to my absence and acknowledging the importance of my role. I publicly thank Joan, Abby and Ben for their infinite love and understanding.

While reflecting on this acceptance speech, I decided to replicate something that I do with all my seniors at the

end of the year called the “Senior Moment”. During the last days of the school year, each senior sits in a special chair in front of the entire class where I begin by letting them know what they mean to me and what I always will remember about them. After this, the student states what they will be doing after graduation, discusses what they take with them from being involved in the choral program, and finally gives some words of wisdom to their fellow classmates.

What does MSVMA mean to me, and what do I remember at this juncture? My introduction to MSVMA began in the late 1980s, when I first decided to attend the evening dinner meetings held at that tiny restaurant across the street from the U of M’s Hill Auditorium. I remember walking in and not knowing where to sit or with whom. No one greeted me, or welcomed me. I was ignored and stared at. I remember being envious of the camaraderie that I witnessed, leaving the meetings frustrated that I couldn’t be a part of the “good ole boys” network. This went on for a few years. Then suddenly I was thrust into the thick of MSVMA workings as I was noticed by others for my work with middle school choirs. I was asked to write for the JAMS section of the newsletter, and within two years was asked to select repertoire for junior high/middle school festivals. Soon after that I was asked to select repertoire for high school festivals. Not long after that I was voted to conduct a middle school honors choir, and then received the Carolyn Leep scholarship that same year. I attended choral festivals with my students every year, while offering every single MSVMA-sponsored activity. Over time (26 years-worth of time) these experiences afforded me to enjoy MSVMA as a family; a place where I greet people with true affection. Being involved with MSVMA has assisted me to self-actualize into the choral professional I am today. My teacher selfhood has been profoundly enriched through my involvement, and for this I am exceedingly grateful.

What I am going to do at this stage? I am going to learn to say “no”. I will spend more time developing my new program without the distraction of executive duties. I will spend more time researching and writing. I recently purchased the Sibelius software, and am excited to see where that may lead me. One thing is for sure: I will continue be-

Feature Article
continued...

ing a member of MSVMA, participating in all that she has to offer me and my students.

What do I take with me at this point of time in my career? What an impossible question to answer. The trials and triumphs of my teaching through the years are as many as yours. My first trial as a teacher happened in a 6th grade general music class at North Muskegon Public Schools, only two years after I began teaching. I was so frustrated with Rubin VanSteinberg's dinking around in class with his buddies that I finally blurted, "Rubin, stop farting around!" (In my mind, I was to say "froggin" around...) All the 12-year-olds froze, of course. With squinted eyes Rubin said, "I'm going to tell my mom that you said 'farting'". Sure enough he did, and sure enough, my principal cornered me with the problem, and told me he was going to put an official statement in my file. I was devastated; thought that I was doomed. At the end of the year, I went to him and asked whether he would consider removing the statement. He said, "Jim, I never put it in your file..."

There was the time I took the 9th grade boys choir to sing the national anthem at the Griffins Hockey Team at the VanAndel Arena in downtown Grand Rapids. We sang, we watched and cheered the game, we slid down the step railings as we left for the bus. We hollered all the way back to school, until we exited the highway with me suddenly realizing that Jimmy Russo wasn't on the bus. "Where's Jimmy?", I yelled at the kids. "Where's Jimmy Russo!" Seems little Jimmy waddled into the gift shop and missed the bus, and I didn't take attendance before departing the parking lot at the arena. As panic consumed my heart, the realization that I left a 14 year duffer at a 12,000 seat arena consumed me like wild fire. Fortunately, another student stayed for the whole game with his parent, security found Jimmy, escorted him to the family, and the family brought him home. What would have happened without cell phones?

And here is a story of the time my colleague was teaching a Christmas tune to her top choral ensemble. The words of this beautiful carol went, "and in the manger, Mary the baby laid." The basses and tenors were struggling with the rhythmic gesture as they turned the page in the octavo. Seemed they would never get it right. After repeatedly drilling the notes, the guys just kept making the same mistake over and over again. It always happened just before the end of the sentence. Finally in a fit of frustration, the teacher yelled, "Come on, you guys, we've been doing this over and over again; you're not paying attention to the rhythm. It's no wonder you boys never get "laid"!

And what are the triumphs of my teaching? Simple: As David Elliot says, "musicing". Musicing with kids. I have thousands of wonderful memories of doing great music with kids. For sure, other triumphs for me include enjoying great poetry, while coaching students to transcend the words into beautiful singing. I love watching how my students transform musical notation into a living, breathing entity. But the most triumphant thing of all is the *privilege* of teaching. What a privilege it is to teach teenagers the power of choral music, as they learn to take an organic art form and flesh it into life-changing and spirit-enhancing experiences. Allow me to share a note that a student wrote to me upon his graduation:

Dear Dr. Borst,

From the bottom of my heart, I want to thank you for everything you've given me these past four years. I have not had a teacher that has taught me the life lessons you did, or who I respected as much as you, and I genuinely mean that. You were a daily inspiration and constant reminder that in life you are blessed with those few people, who unexpectedly change you into a better individual. And that is exactly what you've given me; the lessons and wisdom, along with the tremendous love, has made me a far greater person than before I entered your classroom four years ago. I will keep in touch and please know that you will always hold a special place in me.

Love, Anthony

Nothing about choral music there. Not a word about music making. Anthony was transported to another world through his personal engagement with choral music. He found something in himself that otherwise would never be discovered without choral music. His note to me reflects his feelings from interacting with a community of aesthetic learning that permitted him to know, and empowered him to understand. As his choir teacher, I was given the privilege of facilitating this for him. Listen to what Parker Palmer writes:

Knowing of any sort is relational, animated by a desire to come into deeper community with what we know...Knowing is a human way to seek relationship and, in the process, to have encounters and exchanges that will inevitably alter us. At its deepest reaches, knowing is always communal.

And so it is with choral music education. I submit to you that with this privilege, we are given an overwhelming responsibility. We are charged with being great teachers to all the Anthony's of our lives. I discovered that exemplary

choral teaching includes imparting musical knowledge through sentient properties, where our students integrate a sense of self, others and the world around them with the music learned and performed. Maybe that's what Anthony really meant when he said, "you will always hold a special place *in me*." This is the ultimate triumph of teaching.

Finally, I give you my words of wisdom. The phrase is a paradigm shift. It goes like this: *Let us hope for the past and remember the future*. Let us hope for the past: hope that 75 years of MSVMA history remains the scaffold of choral teaching in Michigan, and the lighthouse of choral music education for the entire nation; hope that the established educative excellence we enjoy remains the constant, as it has for 10s of thousands of choir students and their teachers; hope that the fine work of hundreds of professional teacher volunteers throughout the years

has not been in vain, but remains the moral fiber through which we weave our collegial fabric.

Let us remember the future: remember that our Michigan students deserve nothing but best practices in choral music teaching; remember that the future of choral music will change rapidly in ways that we cannot imagine; remember that education will reform and be reformed time and time again. Let us continually remember to embrace each other in all our future endeavors, listening to our fears, supporting our trials, celebrating our triumphs and sustaining our relationships through the common bond we call *Michigan School Vocal Music Association*.

Thank you, again. May God bless you in the coming school year and always.

From the Desk of
Tim Sharp
National ACDA Executive Director

Two publications recently caught my attention related to the concept of learning from mistakes.

In a September 14 New York Times article entitled "What if the Secret to Success Is Failure?", Paul Tough references the work of David Levin, co-founder of the KIPP network of charter schools, who spent years investigating how to provide lessons in character to his students. As Levin watched student progress he noticed the students who persisted in college were not necessarily the ones who had excelled academically; they were the ones with exceptional character strengths, like optimism and persistence and social intelligence. They were the ones able to recover from a bad grade and resolve to do better next time; to bounce back from a fight with their parents; to persuade professors to give them extra help after class. Those skills seemed to be an indispensable part of making it to graduation day. The lesson to me was, "rebounding from mistakes builds character and success."

In a separate publication, Alina Tugend's new book *Better by Mistake* draws on in-depth research and behavioral studies to demonstrate that mistakes are everywhere, and when we admit to them, identify them correctly, and learn from them, we improve ourselves and our families, our work, and the world around us. Her book includes what the medical and aviation fields have taught about the best ways to respond to errors, how and why men and women react differently to mistakes, and how other cultures approach the concept of mistakes. Alina explains the downside of striving for perfection and the rewards of acknowledging and embracing imperfection.

We have always heard the axiom that we learn from our mistakes, but most of my life is spent avoiding them at all cost. It is a painful and humbling exercise, but after reading these publications, this week I challenged myself to do it: I asked, "What are the Top 5 mistakes I have made." Making myself dredge up those thoughts was not easy, but it has been a good exercise as I analyzed the important character-building lessons learned from those mistakes. Sure, I was able to give good reasons for those mistakes, and in some cases, how the mistake was unavoidable, but those rationales are not the point. The point is, "what did I learn?" Try it for yourself: it is a tension worth creating.

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HEADLINERS & SPECIAL GUEST



Jefferson Johnson

University of Kentucky

At the University of Kentucky, Jeff is Director of Choral Activities and conducts the University Chorale and Men's Chorus, teaches advanced conducting, choral methods and literature, and directs the graduate choral program. He received his B.M. from the University of Georgia (1978), his M.M. from the University of Tennessee (1981), and his D.M.A from the University of Colorado (1992). He has performed in the Atlanta Symphony Orchestra Chorus and Chamber Chorus conducted by, Robert Shaw, and is also Music Director of the Lexington Singers. They have toured internationally in Vienna's Hofburg Palace, at the Cathedral of Notre Dame in Paris, in St. Mark's in Venice and at St. Peters Basilica in Vatican City. Johnson made his conducting debut in Carnegie Hall in celebration of their 40th anniversary. Johnson's recently released video "Ready, Set, Sing!" is published by Santa Barbara. He conducts Honors Choirs nationally and internationally.



Mary Hopper

Wheaton College

At Wheaton College Conservatory of Music (Wheaton, IL), Mary Hopper is Professor of Choral Music and Conducting. She has toured nationally and internationally with both the Men's Glee Club and Women's Chorale. They have appeared at ACDA conventions and at the 2003 Women's Chorale at the National Convention in New York City. The Men's Glee Club will appear at the 2011 Illinois ACDA Convention in October. Dr. Hopper is in demand nationally as a guest conductor and clinician and conducted the 2007-08 Illinois and Louisiana All-State Choirs. She has served ACDA as Illinois State President and is presently ACDA Central Division President-Elect.



Cantus Vocal Ensemble

Acclaimed as the "premier men's vocal ensemble in the United States" (Fanfare), Cantus is committed to performing at the highest level. Cantus is renowned for adventurous programming, including work commissioned specifically for the group. The Washington Post hails the ensemble's sound as having both "exalting finesse" and "expressive power" and refers to their music-making as "spontaneous grace." Their home is in Minneapolis, and St. Paul. Each year Cantus shares their own love of singing through workshops and master classes to ensure the future of choral arts. Cantus is pleased to be able to share its music through performances, recordings and digital media.

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Feature

Wanted: Students for World's Largest Virtual Choir

by Gayle Neu

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http://www.theticker.tc/news/video/news_id/342

When TCAPS West Middle School Choir Director Phil Johnson heard an American composer had created the world's largest virtual choir, he thought, "We could do that here – and do it better."

"We saw what Eric Whitacre did and saw really interesting things we could do to support and enhance what we do here," he says.

And so Johnson, along with TCAPS digital media specialist Larry Burden and TC composer Jeff Cobb, put together an innovative virtual learning program that gives students an unprecedented chance to sing in an online virtual choir, and to take part in virtual rehearsals and concerts with students overseas.

The main focus of the "Pangea Virtual Choir Project" is the virtual choir, open to students, grade sixth through twelfth, worldwide.

How does a virtual choir work? Students use their school-issued laptop or home computer to record a video of themselves singing part of a song (soprano, alto, tenor, etc.)

along with a piano accompaniment. When satisfied with their recording, they post it to YouTube.

Because of copyright issues, the project required an unpublished piece for the students to sing. The song selected for the TCAPS project? "Sing Me The Universal," written by Jeff Cobb, NMC's director of choirs, whose music can be heard throughout the world.

Johnson aims to have 350 video submissions by the first deadline of Oct. 1. A compilation of student videos will be shown during the "First Virtual Collaborative Concert" on Oct. 25 at Lars Hockstad Auditorium. The hope is that it will spur many more students to submit a video by the next two deadlines: Dec. 1 and April 1.

Conductor Whitacre's choir touted 2,053 singers, so Johnson is shooting for 2,054. "That would give us the largest virtual choir in history!"

Ultimately, he's hoping the project will be selected for discussion at the "Choirs Transforming Our World" event at Yale University next June.

"We hope it's interesting enough that they'll want to hear about it, because we feel it's very cutting edge."

In addition to being part of the first educationally based virtual choir, students will learn from experts who will connect to Johnson's choir room via Skype. The virtual clinicians (from MSU, Chicago, Ohio State, etc.) will visit five times through mid-February to give pointers on their performances.

Johnson is also working to coordinate Skype cross-rehearsals and concerts with choirs overseas.

"We've been in contact with schools and directors in India, Japan and China and are working to get through the time barriers," he explains.

MSVMA Executive Board Updates

Steve Hinz Past President



I hope this newsletter finds you in the midst of a wonderful fall and start of the year with your students. As past-president, I am enjoying this year with a new focus of my volunteer duties for MSVMA. I remain excited about the future of our association under the leadership of our new president. Erich Wangeman will bring an open and listening spirit coupled with confident leadership and exemplary skills as an educator. I look forward to our years of service together, and hope you too consider his challenge to find new ways to volunteer for MSMVA.

We are in the midst of elections for Teacher of the Year and Honors Choir Directors. As each cycle comes along, be sure to vote and include your voice in the development of MSVMA. As new elections approach in the future, participate in the nominations process with your district. If you have specific interests in service on the Board or as an Honors Choir Director, you may send a resume and letter of application to the Past-President by April 1.

This fall also brings the application deadline for the Carolyn Leep Scholarship, with the interviews and award being made in January. This scholarship is intended for use by our members to pursue professional development as a teaching musician. The Carolyn F. Leep Scholarship was established in 1988 in honor of Carolyn's service to the Michigan School Vocal Music Association. In her position as head of the Choral/Vocal Department of Malecki Music

Inc., Carolyn worked tirelessly for 20 years to provide MSVMA members with the materials to better perform our jobs as music educators.

The qualifications for the use of the scholarship award are:

- Post Bachelor study toward a degree or a non-degree choral music institute or workshop
- Must be an MSVMA member with at least three years teaching experience in Michigan
- Intention to return to MSVMA activities after using the scholarship
- areas of study:
 - Choral Conducting
 - Composition, with emphasis on Choral/Vocal Music
 - Vocal Music Education
 - Church Music with Vocal/Choral emphasis

The application deadline is November 1.

Starting in January, MSVMA will celebrate its 75th Anniversary. I'm most excited to see the success of the anniversary choir. Over 100 singers will join director, Francisco Núñez, in concert on Friday, January 20, at the Michigan Music Conference with the Central Michigan University Brass Ensemble, and Gold Company from Western Michigan University. I look forward to our rehearsals throughout the fall as we study and sing together.

Douglas Armstead President Elect



Michigan Music Conference

The 2012 MMC is going to outstanding for so many reasons. MSVMA will be celebrating our 75th anniversary with a choir comprised of over 100 choir directors. The choir will be directed by Francisco Núñez. Francisco J. Núñez, artistic director of the award-winning Young People's Chorus of New York City™ (YPC), is a composer, conductor, visionary, and leading figure in music education. In 1988 he founded the YPC to provide children of all ethnic, religious, and economic backgrounds with a safe haven for personal and artistic growth and to date has changed the lives of thousands of young people. YPC is widely recognized for its exceptional caliber and has been cited as a model of artistic excellence and diversity by the President's Committee on the Arts and the Humanities under the Clinton, Bush, and Obama administrations.

As a composer, Mr. Núñez won early acclaim for seamlessly fusing a wide gamut of cultures and musical idioms, writing his first choral work, *Misa Pequeña*, at age 15. Today, he composes countless compositions and arrangements in all musical formats and styles, from classical to pop, for choirs, orchestras, and solo instruments, which are published by Boosey & Hawkes. He receives numerous commissions, including an arrangement of Coca Cola's "Buy the World a Coke" advertising jingle on the occasion of the campaign's 40th anniversary in 2011.

I hope you are planning on singing with this choir, if not, I know you will not want to miss their performance on Friday night and the celebration afterwards. If you haven't attended the MMC before or if you haven't in a few years, you need to attend this year.

Get Involved!

Have you ever volunteered for an MSVMA function? There are many different areas in which you can help at the district level.

- Mentor a new teacher in your area
- Be a room monitor for Solo and Ensemble Festival
- Help your District Manager by hosting a festival site
- Encourage your parents and students to help in running a festival even if you are not hosting it.
- Volunteer to be a District Manager or Co-Manager
- Volunteer to help at a State level event.
- Volunteer to run or host a State level event.

MSVMA is your organization. Be proud of your membership and be willing to give back whenever you can. I will close with one of my favorite quotes. "You might be only one person in the world, but you might mean the world to one person." You are a music teacher, you change lives every day!

Brandon Ulrich
Director
Summer Workshop, Awards, MYAF, Media Library



Michigan Youth Arts Festival

-This year, for the first time, small ensembles will have the chance to be considered for performance at the Youth Arts Festival recitals, along with the outstanding soloists and large ensembles that have traditionally performed. Small ensemble entries that wish to be considered will have to indicate this on their State Solo & Ensemble registration by checking the appropriate box, and providing the signatures of the group members much like solo entries who wish to be considered currently do. The ensembles will be required to sight read at the intermediate level, and will perform in the small ensemble room. The adjudicator in that room will be given the option to choose one outstanding small ensemble for their site.

Summer Workshop

- The recent Summer Workshop was a great success; we would like to thank Doug Armstead for his years of excellent leadership. Nancy Bray did a great job in headquarters, and we are thankful to Adam Wurst for his assistance with the technology components. We welcome Phil Johnson to the Summer Workshop Coordinator team; he joins Jolene Plotzke, and with this pair planning things I think that we will continue to offer a workshop for our constituents that is relevant, forward-thinking, and meaningful.

- We continue to refine the use of technology with the workshop, and next year will have all handouts available ahead of time on the website. Attendees will be able to access them electronically or print from home, saving money and resources.
- Our headliner for the 2012 Summer Workshop is Eph Ehly, and we are very excited about working with this highly passionate and inspirational man. –The dates for next year are August 1-3, 2012.

Michigan Youth Arts

-The MYA Census, which can be found online at <http://michiganyoutharts.org/survey.html> is a critical data gathering tool that will aid MYA, ArtServe, the Michigan Department of Education, and the Michigan Council for Arts and Cultural Affairs. It is crucial that we encourage MSVMA schools to complete the survey. Just a heads up: this survey is difficult to complete without the input of the entire arts (music, visual, dance, drama) faculty, because it asks questions about specific courses offered, budgets for each arts area, etc.

-Ginny, Mark Lundgren, and I attended the Michigan Youth Arts Board Retreat and Policy forum in August at Interlochen. The Board of MYA is going through the Mission, Vision, Goals process that we did with MSVMA several years ago. It is exciting to see the potential of this group come alive. Because of its unique coming together of arts organizations from all disciplines, it has the potential to be a powerful voice for arts advocacy in Michigan.

I am proud to serve MSVMA in this board position. I think that our organization has so many student-centered, talented, wonderful people, and I am encouraged and uplifted at each board meeting and interaction with MSVMA members. The bond that we share as teachers of music and guiders of young minds is a special one. We are truly members of a blessed, noble profession, and our organization reflects that notion. I hope that you fall is full of musically gratifying experiences with your students, and that you find joy in the day to day growth of your choirs.

Pamela Pierson

Director

State Events



Providing State Events for the membership of MSVMA is truly a collaborative effort and there are many people who work very hard to organize and manage these events. Our sincere gratitude to all who are involved!!!

2012 State S&E Update

For solos and ensembles earning a Superior or Excellent rating at District S&E festival. The 2012 State Solo and Ensemble events will not use the new rubric. The use of the new Solo & Ensemble rubric at State will be in the future along with a revision of and guidelines for the sight reading process at State. See fee structure in the online handbook. Online scheduling applies to all sites.

SMALL ENSEMBLES (2 – 5 singers) eligible to perform at the Michigan Youth Arts Festival. You will find complete information with MYAF updates.

STATE S&E ENTRY PROCESS

SNAIL MAIL your:

1. Invoice.
2. MYAF Form with signature.
3. Sight Reading rating sheet.
4. Entry Fee check.

It is not the supervisor's responsibility to repeatedly ask you for this information.

East	Districts 3, 15, & 16 April 13 & 14, 2012 Online Scheduling Deadline: <i>February 21, 2012</i> ***Site: To Be Determined Supervisor: Sarah Stockton sstockton@grandblancschools.org
West	Districts 6, 10 & 11, of D. 8: Ingham and Eaton Counties April 13 & 14, 2012 Online Scheduling Deadline: <i>February 21, 2012</i> Site: East Kentwood HS, Host: Carrie Hoeksema Supervisor : Rick Gossett rgossett@comcast.net 616-254-6351

South	Districts 4 & 12, of D. 8: Hillsdale, Jackson & Lenawee Cnty March 23 & 24, 2012 Online Scheduling Deadline: <i>February 21, 2012</i> Site: Walled Lake Central HS Host: Mary Rashid Supervisor: Mary Rashid southstatesande@gmail.com 248-255-7070
Central	Districts 1, 2, 7, & 9, of D. 5: Bay, Clinton, Gratiot, Isabella & Midland Cnty March 23 & 24, 2012 Online Scheduling Deadline: <i>February 21, 2012</i> Site: Big Rapids HS Host: Katie McInnis Supervisor: Juli Dick dickj@ghaps.org 616-850-6195
U.P.	Districts 13 & 14 April 14, 2012 Online Scheduling Deadline: <i>February 21, 2012</i> Site: Lake Superior Christian Church Supervisor: Jan Brodersen jbrodersen@mapsnet.org 906-225-5383

Board continued...

2012 State Choral Update

U.P Site Districts 13 & 14
April 14, 2012
Registration Deadline:
March 20, 2012
Site: Lake Superior Christian
Church
Supervisor: Jan Brodersen
jbrodersen@mapsnet.org
906-225-5383

South Districts 8, 11, 12 & 15
April 26-27, 2012
Registration Deadline:
March 30, 2012
Site: Holt HS
Supervisor: Monty Bishop
mbishop@hpsk12.net
269-744-0522

East Districts 3, 4 & 16
May 1-2, 2012
Registration Deadline:
March 30, 2012
Site: Rochester HS
Host: Jolene Plotske
Supervisor: Marge Payne
mpayne7332@aol.com
248-628-4947

West Districts 6, 7 & 10
May 3-4, 2012
Registration Deadline:
March 30, 2012
Site: Fairhaven Ministries
Supervisor: Shirley Lemon
lemon@ghaps.org
616-850-6131

Central
(HS/MS) Districts 1, 2, 5 & 9
May 8-9, 2012
Registration Deadline:
March 30, 2012
Site: CMU
Host: John Jacobson
Supervisor: Meghan Eldred
eldredm@dewittschools.net
517-320-5699

Southeast
(JH/MS)

Districts
May 10-11, 2012
Registration Deadline:
March 30, 2012
Site: Jackson Community Col
lege
Supervisor: Wendy Treacher
2sing4u@modempool.com
517-784-5652 or 517-784-
9175 ext. 15

Applications Update

Avoid application problems by following 3 easy steps:

- 1) Read Directions
- 2) Follow directions
- 3) Mail your applications personally, on time, to the correct supervisor.

Contact your supervisors with any questions or concerns. They are wonderful volunteers willing to help you and your students. Remember to thank them profusely!

2011 Chamber Choir Festival Update

Chamber Choir Festivals are an under-utilized experience for middle and high school singers and teachers. A Chamber Choir Festival is an evening of sharing, supporting and learning for all involved and usually includes some type of adjudication but no rating. The adjudication will be either a clinic on stage or written comments. It is a great way to get the year going in a non-threatening situation and to give your students a perspective about what their peers are doing.

November 14, 2011: Oakland University, Rochester

Julia Jenkins Holt, Eisenhower HS

Julia.holt@uticak12.org

6500 25 Mile Rd

Shelby Twp, 48316

(Deadline: October 21, 2011)

November 8, 2011: West Ottawa Performing Arts Center, Holland

Pam Pierson piersonp@westottawa.net

3600 152nd Ave.

Holland 49424

616-738-6865

(Deadline: October 21, 2011)

Mark Krempski Director Honors Choirs



“So much of our time is preparation, so much is routine, and so much retrospect, that the path of each man's genius contracts itself to a very few hours.” ~Ralph Waldo Emerson

It is my theory that Emerson was referring to MSVMA Honors Choir when he wrote those words.

The conductors guiding our students in those few hours of artistic genius for 2011-12 are:

- HS SATB – Greg Cleveland
 - HS TTBB – Les Rowsey
 - HS SSAA – Pam Pierson
 - 6-7-8 SA – Carolyn Gross
 - 6-7-8-9 SSA – Fred Sang
 - 6-7-8-9 SATB – Joel Moore
- HS All State – Francesco Nunez

Last year, 818 unique students across the state participated in the program at the Regional, State, and All State level! Unfortunately, though, this continues a 4 year consecutive 10-11% decrease in participation (*reminds me of the US housing market and stock market these past 3 years...*) One of our primary goals this year will be to significantly increase the volume of students who audition, and subsequently increase the size & quality of the choirs at the regional and State level. Did you know you that you can send up to 14 students to 6-7-8-9 auditions and 32 students to High School auditions?

“I have spent my days stringing and unstringing my instrument, while the song I came to sing remains unsung.” ~Tagore

Let our Honors Choir administrative team deal with the ‘stringing and unstringing’ aspects of organizing and managing students, events, and logistics. The team includes:

- 6-7-8 SA Coordinator – Ben Henri
- 6-7-8-9 SSA Coordinator – Gail Worden
- 6-7-8-9 SATB Coordinator – Toni Micik
- 6-7-8-9 Supervisor – Cheryl Gapinski
- Region A/State SSAA Coordinator – Robin Kieft
- Region B/State SATB Coordinator – Matt Laura
- Region C/State TTBB Coordinator – Karen Nevins
- Region D Coordinator – John Beck
- All State Coordinator – Nate Degner
- HS Supervisor – Angel Gippert

Executive Board Director of Honors Choirs – Mark Krempski

Thank you for volunteering your time and efforts! The fruit of your labor will be providing the youth of Michigan an opportunity to leave no song unsung. Thank you again to those who completed their service as coordinators this past year - Jennifer Breneman, Ben Rodgers, and Theresa White.

Every year brings new faces, new host locations, deadlines, dates, fees, repertoire, and variety of details. The MSVMA website is the repository of all current knowledge and information concerning MSVMA – and should be among your most visited URL’s when surfing the web. I’ll entrust you with the responsibility of taking a virtual trip to <http://msvma.onefireplace.com> - but here’s a free sample from the Honors Choir pages:

“Warning: Dates in Calendar are closer than they appear.” ~Author Unknown

2010-2011 6-7-8-9 Honors Choir Dates

September 27 - Audition Registration DEADLINE

October 22 – Auditions, @ *Owosso and Monroe*

November 5 - Rehearsal & ALL Fees/Forms DEADLINE, @ *Midland*

November 19 – Rehearsal, @ *Allendale*

January 7, 2011 – Rehearsal, @ *Saline*

January 21, 2011 - State rehearsal & performance

Board *continued...*

2010-2011 High School Honors Choir Dates

September 20 - Audition Registration DEADLINE

October 15 - Regional Auditions

Region A	Region B	Region C	Region D
Districts 1,2,3,5,7,9,*10 *except Allegan & Barry Counties	Districts 6,8,11, *10 *Allegan & Barry counties	Districts 4,12,15, 16	Districts 13/14
Audition location: Fruitport HS & Gladwin HS	Audition Location: Western MI University	Audition Location: Ann Arbor Pioneer HS	Audition Location: EsCANaba HS

October 25 - Regional Honors Choir/State Auditions Registration DEADLINE

December 3 - Regional Honors Choir/State Auditions

Region A	Region B	Region C	Region D
Districts 1,2,3,5,7,9,*10 *except Allegan & Barry Counties	Districts 6,8,11, *10 *Allegan & Barry counties	Districts 4,12,15, 16	Districts 13/14
Regional location: East Grand Rapids HS	Regional Location: Western MI University	Regional Location: Ann Arbor Pioneer HS	Regional Location: EsCANaba HS

December 9 - State Honors Choir Registration DEADLINE

January 19-21, 2012 - State Honors Choir @ MMC

February 1, 2012 – All-State selection announced

March 1, 2012 - All State Registration DEADLINE

May 10-12, 2012 - All State Honors Choir @ WMU

“Many people die with their music still in them. Why is this so? Too often it is because they are always getting ready to live. Before they know it, time runs out.” ~Oliver Wendell Holmes

How to get started, before time runs out:

1. Go to MSVMA Honors Choir website & read everything
2. Download & Complete application forms.
3. Send forms by deadline with a school check.
4. Purchase copies of the audition music (*and clinic piece for 6789*)
5. (*Optional but recommended*) - Order practice recordings of audition music from <http://choraltech.weebly.com> (*only 6789 SA duets will receive access to download audition practice recordings from MSVMA upon audition registration*)
6. Teach your students the music and prepare them for the audition process.

“Music takes us out of the actual and whispers to us dim secrets that startle our wonder as to who we are, and for what, whence, and whereto.” ~ Ralph Waldo Emerson

Honors Choir takes our singers out of their regular choral world and introduces them to the great vastness of talent throughout our fine State. Send us all your best...

High School Honors Choir Directors for 2012-13 are:

SATB—Steven Hinz

SSAA—Sherri Tulloch

TTBB—Steven Lorenz

Honors Choir Repertoire
MSVMA Grade 6-7-8-9 Honors Choir - 2012

SA

- **El Cielo canta alegria - Pablo Sosa, arr. Roger Bergs, HL48018824 (in English) AUDITION**
- **I Had a Paint Box - Z. Randall Stroope, Colla Voce, 48-96900 CLINIC**
- Daring to Be - David L. Brunner, Boosey & Hawkes, HL48018854
- Lacrymosa - W.A. Mozart/ arr. Russell Robinson, Walton Music, HL08501587
- Georgia on My Mind - arr. Ken Berg, Hal Leonard, HL08749613
- I Dance to the Stars and the Moon - Cary Ratcliff, G. Schirmer, HL50486085

SSA

- **Lift Thine Eyes - Mendelssohn, Theodore Presser 332-00820 (sing down ½ step) AUDITION**
- **The Rose And The Gardner - Eleanor Daley, Alliance Music, AMP-0600 CLINIC**
- Music Down In My Soul - arr. Moses Hogan, Hal Leonard, 08743329
- Omnia Sol - Z. Randall Stroope, Heritage, 15/2135H
- We Raise Our Voices - Amy Bernon, Roger Dean, 15/2171R
- Stopping by Woods on a Snowy Evening - Ruth Artman, Hal Leonard, 35021878

SATB (789)

- **Walk Together Children - Stacey V. Gibbs (available thru Musical Resources only) AUDITION**
- **Gloria in Excelsis - Antonio Vivaldi, Walton Music, HL08500628, W2043 CLINIC**
- Your Song - Carl J. Nygard, Jr., Pavane Publishing, HL 08301904
- Hear My Prayer - Moses Hogan, Hal Leonard, 08744085
- What a Wonderful World – Mark Brymer, Hal Leonard, 08639541
- Turn the World Around – H. Belafonte, R. Freedman, Arr. Larry Farrow, Hal Leonard, HL08738687

HS - SATB

- **Homeland - Gustav Holst, arr. Z. Randall Stroope – Colla Voce, 45-21104 AUDITION**
- **Haec Dies - William Byrd, arr. The Kings Singers - HL 08741999 REGIONAL**
- **Wade In De Water - Traditional, arr. Allen Koepke - SBMP 227 REGIONAL**
- **Music Keeps Us Here - Sean Ivory - Not published
- Water Night - Eric Whitacre, Hal Leonard, HL08500040
- Dashing Away With The Smoothing Iron - Traditional, arr. John Rutter, Oxford, 0-19-386237-1

HS - SSAA

- **Quick! we have but a second – T. Moore, arr. D. Mooney, ECS Publishing, 6325 REGIONAL**
- **Surrexit Pastor Bonus - Felix Mendelssohn, Tetra/Continuo, TC 929 REGIONAL**
- **These Things Shall Never Die - Frank K. DeWald – Not published
- Living In A Holy City - Stephen Hatfield, Boosey & Hawkes, HL48004954
- Thula Babana - Xhosa Lullaby, arr. Hendrick Hofmeyr, Boosey & Hawkes, HL48005075
- Rain Dream - Joseph Twist, Morton Music, MM2033
- Vivos Voco - Joan Szymko, Santa Barbara, SBMP 615

Board *continued...*

HS - TTBB

- **Widerspruch - Schubert, ed. Shaw/Parker, Alfred LG00513** REGIONAL
- **Yes, Sir That's My Baby - arr. Hicks, SPEBSQSA YMIH #2, no. 6402150617** REGIONAL
- ****Funga Alafiya - Jeffrey Cobb – Not published**
- **I Want What I Want - Herbert, arr. Bennett, Lawson/Gould, 52320 P.O.P**
- **Veni Veni - Traditional, arr. Davis, Dots and Lines, DL1988V P.O.P**
- **A Hymn to God the Father - John Ness Beck, Beckenhorst BP 1170**

***commissioned for this concert*

HS – All-State

- * JUBILATE DEO - Giovanni Gabrieli , ed. Wallace Woodworth, Hal Leonard, HL50324580
- * PANGE LINGUA – Nunez, Boosey & Hawkes (Hal Leonard), 48004983
- * WITH A LILLY IN YOUR HAND – Whitacre, Santa Barbara Music Pub, SBMP 431
- * KOLENNA SAWA – Papoulis, Boosey & Hawkes (Hal Leonard) 48019388
- * SONG I SING - Stephen Flaherty & Lynn Aarons, Boosey & Hawkes (Hal Leonard) 48019948
- * GUAYACANAL – Nunez, not published



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MSVMA 2006-2011 HONORS CHOIRS CD's AND DVD's
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www.soundwaves.org

<http://www.youtube.com/user/Music4Educators>

Les Rowsey
Director
Repertoire Sight Reading



Goals, Proficiencies and (My) Choir Classes

Happy New School Year! I hope your start has been rewarding, energetic and...fun, too! One of the things special about our profession is the fresh start it affords each of us every year. While it is true we have many challenges, we nonetheless still have the opportunity to affect many lives for the better. I can't think of anything I'd rather do!

I wanted to share with you the following personal story, but also give you some important information regarding sight-reading/repertoire at the end of the story. Please read it carefully!!

Virtually every Fortune 500 company holds it vital to set goals, because to do so is to plan future success. As I spent time reflecting in the middle of last year, there were some important conclusions to be drawn regarding that current year:

We were too busy doing performances. We'd finish one performance, then immediately be thrust into another without the necessary transition time to reflect and evaluate, enjoy our successes, then turn our attention toward what was next.

Our literacy skills were not as developed as they needed to be. True, I still taught sight-singing within the context of preparing new literature, but the necessary reps to develop fluency were often lacking. We also needed more emphasis on music theory.

We had a number of fine leaders in each choir, but there were also many, many followers. This tended to slow an entire group down because of the time and effort it took to clean up portions that should not have proven difficult. Many of my students simply couldn't count.

I loved working with and being with my students, but was quite unhappy with what they couldn't do. I decided to not "wait until next year", and began to make changes right away. Knowing that I still had to fulfill what had been scheduled, I decided to do less literature and immediately began to deal with the many 'gaps' in their learning. Adopting the mantra "It's good to know stuff", I initiated a series of five basic proficiencies each student would be held accountable to know:

Note names of both clefs, up to three ledger lines above and below each staff

Signs and symbols, all things that would allow them to navigate the printed score

Keyboard, all five accidentals, whole and half steps and all enharmonics

Key signatures, all sharps and flats keys--How to name them, and how they were a 'shorthand' for musicians

Rhythm--all basic notes, their relative values (the "Gazinda Rule"--eg, how many eighth notes 'gazinda' a dotted quarter), the dot rule and basic analysis using the 1+2+ system.

These concepts were stressed daily, with each category becoming a proficiency quiz. I timed each quiz, allowed re-takes that averaged the scores of the original and re-take, and set the standard that all of the above would have to be passed at an 85% or better in order for students to sign up to audition for Advanced Women's Chorus or Chamber Singers.

Board *continued...*

Honestly, I didn't know how the kids would react. With all the demands already placed on students, I wondered if this was a move I would live to regret. Would they say I was asking too much, quit altogether because it wasn't 'fun' anymore, take a path of least resistance for something perceived to be 'easier'? When the audition sign-up sheets were posted, I prayed I would have enough top students sign up to continue to offer viable upper level groups; I simply didn't know how things would turn out.

I decided to forge ahead because of one gnawing thing: I couldn't live with where they were. I felt that many of them would leave high school with some wonderful memories, but insufficient skills to prepare them for a lifetime of being singer-musicians. I wanted them to have a choice to sing in a fine college, church or community choir--especially if they were not going to be a music major. I wanted music in their lives the rest of their lives, because I knew what it had done for me.

I was not prepared for what occurred: The sign-ups were at an all-time high.

Needless to say, I was thrilled! What has since happened has been even more encouraging: The students are more excited, as the level of the choirs has been elevated. They are having more fun, as we're learning music faster and cleaning it up is easier. They're more committed and seem even more excited to come to choir each day. And, I think they've received an even more committed, passionate educator that shows them how excited he is to see them and work with them each day.

My purpose in relating this story to you is to encourage you to evaluate what your kids can do. What do you want them to 'own' when they leave your room? For me, I wanted them to learn how to lead, be responsible for their own skills and education, and have the language of music --and its communicative power--for the rest of their lives.

Now, the info...

If you need MSVMA to provide sight-reading in Braille, we are pleased to do so, but notify me ASAP--no later than December 15th. Please, I must have time to find

folks to do the Braille. If you're unsure of the level or voicing, please call or e-mail me so we can discuss the options you need. Earlier is better, and if you wait past December 15th, I might not be able to help.

Other reminders:

1. Please remember that at the MS/JH level you may choose whichever level you wish to sight-read, regardless of the level of you chosen literature.

At the HS level, you must sight-read at the same level and voicing as your required

selection. Also, your Required Selection must be the exact voicing as it appears on the List. No other voicings of any title may be used than those that appear on the List.

PLEASE NOTE: In HS Intermediate Sight-Reading, Consistent with the guidelines, secondary dominants are allowable. Be prepared for them! For some excellent material, find lots of secondary dominants in many well-known hymns.

Be prepared for minor in HS Advanced, and expect some accidentals.

Jed Scott has written the HS Sight-Reading for 2012 District Choral Festival. Rick Bushey is writing the 2012 State S/E Sight-Reading, and Tom Stokes has written the MS/JH Sight-Reading for 2012 District Choral Festival.

I am pleased to serve you once again. Feel free to contact me if I can be of assistance at lvrowsey@comcast.net (Please note my home e-mail) or 616.667.3397 (Jenison HS Choir Room). Best wishes for a satisfying and memorable school year!

Michigan Youth Arts Arts Expo



A college fair for students of the visual & performing arts.

October 27 • Lansing • 11am–2pm & 4pm–7pm

The 2011 Arts Expo

The Arts Expo is a chance for high school arts students to meet face-to-face with representatives from college and university visual and performing arts programs from across the country. Students interested in pursuing undergraduate and graduate degrees in music, theatre, dance, visual art, media arts, and related disciplines are welcome!

Where is it?

Lansing Center, 333 E Michigan Avenue, Lansing, 48933

When is it?

Thursday, October 27

11am to 2pm & 4pm to 7pm

Individuals and small groups can drop in anytime during expo hours. Buses, please RSVP in advance with an estimated time of arrival.

How much does it cost?

Nothing. It's FREE!

How cool is that?

Very cool. Over 30 colleges will be on hand, specifically to discuss their arts programs. And every student, parent or teacher who attends will receive a complimentary program guide, with complete contact information for every college, to continue the conversation after the expo.

Where can I learn more?

Visit www.michiganyoutharts.org or contact Regina Schreck at regina@michiganyoutharts.org or 248-545-9200.

Who will be there?

Here is a **partial list** of the over 30 colleges and universities attending:

Central Michigan University	Roosevelt University
The Cleveland Institute of Art	Rutgers University
College for Creative Studies	Savannah College of Art & Design
College of Visual Arts	The School of the Art Institute of Chicago
Columbia College Chicago	School of the Museum of Fine Arts, Boston
Eastern Michigan University	University of Colorado Boulder
Kalamazoo College	University of Michigan
Kendall College of Art and Design	University of Western Ontario
Marygrove College	Wayne State University
Michigan State University	Western Michigan University
Minneapolis College of Art & Design	
Oakland University	

Directions & Parking

From 496 WESTBOUND:

Take exit 7A - Grand Ave

From 496 EASTBOUND:

Take exit 6 - Pine/Walnut

Turn north on Grand Ave, then right on Michigan Ave.

Parking is available behind and below the Lansing Center for \$6.





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