



Michigan School Vocal Music Association
Serving vocal music education in Michigan since 1937

JOURNAL



10th Annual Michigan Music Conference

An In-Service for Music Educators

Thursday, January 22 - Saturday, January 24, 2015

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Stephen Benham, PhD
Duquesne University



Jill Trinka, PhD
Coastal Carolina
University



Joey Martin, DMA
Texas State University

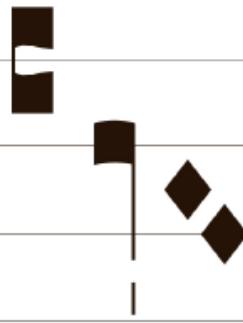


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Fall 2014

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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.mmeamichigan.org
Michigan Music Conference www.michiganmusicconference.org
Michigan School Band & Orchestra Association www.msboa.org
Michigan Youth Arts Festival www.michiganyoutharts.org

Fall 2014
Volume 49, 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

Steven Hinz, President



It is my honor, as the President of MSVMA, to once again welcome you back to the 2014-2015 school year. I cherish this unique opportunity, having the perspective of previous experience, and I truly look forward to serving in this capacity again this year. My summer provided me wonderful time for renewal, time with family, and opportunities for reflection on my career as a music educator, along with some unique challenges. I hope yours also helped you launch the most successful year as we all continue to meet any ever-changing challenges that comes with the profession of education.

The MSVMA Full Board had a dynamic gathering at their fall meeting in Lansing. The board focused on developing an understanding of their own leadership skills and potential, creating an atmosphere of response to innovation and change, and improving communication strategies. I'm very proud of all of our leaders and their contributions of time, energy, talent, and vital leadership. With their leadership, MSVMA will be ready to meet the immediate needs and challenges of our student activities this year as well as planning for the art of choral music education many years into our future.

MSVMA is rich with opportunity and provides me almost monthly activities to celebrate the art with my students. I look forward to honors choir, solo/ensemble festivals, professional development at the Michigan Music Conference and Summer Workshop, Michigan Youth Arts Festival, and maybe a pop or chamber choir festival. These are fabulous possibilities I have to collaborate with you, and I can't imagine our profession without these opportunities.

I'm pleased with the continued spirit of innovation that MSVMA embraces. Another example is opening the opportunity for more students to participate in the honors choir program with the online audition submission. I'm sure my initial feelings of unsurety, and fear of failure can be echoed by many of the directors in the state. But, I have come to realize that this is my normal response to any creative change that comes. Also after review, I have been shown the ease of the process, fairness in the electronic audition, and how right this is for children. I'm excited to see the outcomes!

As you venture through the year, please let me know how I can help and better assist you in finding success in your career as a vocal music educator. If I can't give you an answer directly, I know I can find the right person with our vast pool of talent in Michigan.

Wishing you the very best for a successful year!

In Memorium

Dr. Marilyn S. Jones
1934-2014

MSVMA Emeritus

From the Desk of Virginia Kerwin, MSVMA Executive Director



It is October 2015 and another year has begun in Michigan choral music classrooms. Many of you attended the 2014 MSVMA Summer Workshop (thank you Helen Hansens, Phil Johnson, Jed Scott, Brandon Ulrich, and Nancy Bray) and are capitalizing on the new repertoire and inspirational ideas you gained from listening and sharing with clinicians and fellow attendees. This also marks the beginning of my 17th year serving MSVMA as Executive Director. 16 years is a big chunk of time and MSVMA has changed considerably since the MSVMA office was moved from Roger Dehn's home in South Haven to my home in Big Rapids, to now on the campus of Ferris State University. I have had the distinct privilege of serving MSVMA with 8 extraordinary presidents whose leadership and vision have moved MSVMA to new horizons embracing cultural changes in the way we perceive adjudication and in the use of technology to enhance communication. Thank you Bob Cindric, Mark Webb, Wendee Wolf-Schlaf, Bruce Snyder, Jim Borst, Steve Hinz, Erich Wangeman, and Doug Armstead for sharing your unique talents, gifts, and visions with MSVMA. We are a stronger organization for your leadership. I am indebted to the executive board directors who have inspired and helped shape the face of MSVMA today: Cathy Brodie, Rod Bushey, Greg Cleveland, Angel Gippert, Julia Holt, Tim Lentz, Bob Oster, James Parker, Kathy Petrich, Pam Pierson, Les Rowsey, Bob Sabourin, Mandy Scott, Tom Stokes, John Tyner, Brandon Ulrich, and Randy VanWingerden. I thank the exceptional support staff that I have served with during this time: Bobbi Nista, Mary Green, Kristi Bergelin, Melissa Chaplin, and our current staff of Pam Hughes, Administrative Assistant; Nancy Bray, Adjudication Coordinator and Summer Workshop Coordinator; and Adam Wurst, Communications and Technology Coordinator. Thank you MSVMA members for your support and kindness during this journey. I continue to enjoy serving the choral art in this great state.

NOT TO BE MISSED FOR 2014-2015

- HS Regional Honors Choir Online Auditions
- 6-7-8-9 Regional Honors Choir Auditions and State Rehearsals
- HS Musical Theater S&SE Festivals at Grosse Pointe South HS and Grand Valley State University
- Chamber Choir Festivals
- Regional Honors Choir and State/All-State Honors Choir Auditions
- MSVMA Annual Elections
- 10th Annual Michigan Music Conference
- MSVMA Student Membership Initiative for College/University Students
- MSVMA Annual Meeting/Reception
- 6-7-8-9 State Honors Choir Concert
- HS State Honors Choir Concert
- District S&E Festivals
- Clinician Consultant Program
- District Choral Festivals
- Spring Journal
- State S&E Festivals
- State Choral Festival – Central Michigan University
- Michigan Youth Arts Festival – Western Michigan University
- All-State Choir Concert – Jerry Blackstone, conductor
- Summer Journal
- Looking Ahead – MSVMA 2015 Summer Workshop – Sandra Snow, Headline Clinician

ADJUDICATION

As was reported in the last journal, a proposal to redefine the final determinations for MSVMA adjudicated festivals was passed at the June 2014 Full Board meeting. Please note:

District Solo & Ensemble Festival (total from one judge)

Excellent (with superior distinction) =	30-28
Excellent =	27-24
Good =	23-18
Fair =	17-12
Developing =	11- 6

Ensembles with a final determination of Excellent qualify for State Solo & Ensemble Festival.

Soloists with a raw number score of 23 or higher qualify for State Solo & Ensemble Festival.

District Choral Festival (total from four judges)

Excellent (with superior distinction) =	120-112
Excellent =	111-96
Good =	95-72
Fair =	71-46
Developing =	45-24

Choirs with a final determination of Excellent qualify for State Choral Festival.

State Solo & Ensemble Festival (calculated from two judges)

Final Determinations same as for District Choral Festival

Score from Performance Judge X 3 + Score from Sight Reading Judge = Final Determination

State Choral Festival (total from three judges)

Excellent (with superior distinction) =	90-84
Excellent =	83-72
Good =	71-54
Fair =	53-36
Developing =	35-18

CANCELLATION OF STATE CHORAL FESTIVALS FOR 2015 ONLY

The MSVMA Executive and Full Boards met in September and reviewed the timeline for the Michigan testing of high school and junior high/middle school students in March/April/May of 2015. Of most particular concern is the test window **April 20 - May 1**. After considering all possible options, with every effort to maintain financial responsibility, the MSVMA Executive Board voted to cancel the following MSVMA State Choral Festival Events for 2015 ONLY.

- West Site, **April 21 - 23, 2015**
- South Site, **April 23-24, 2015**
- East Site, **April 27, 2015**

The Central Michigan University School of Music has graciously agreed to accommodate additional days at the Central Site. Therefore, all JMS and HS choirs qualifying for state choral festival at district choral festival are eligible to attend State Choral Festival at Central Michigan University. The festival is scheduled for **May 12 & 13**. Once registration is closed, we will determine how many additional days are needed during that week. Based on registration numbers, the festival will be expanded as follows:

1. **Tuesday & Wednesday, May 12 & 13**
2. ADD **Thursday, May 14**
3. ADD **Friday, May 15**
4. ADD **Monday, May 11**

In the event that there are more events registered than the schedule will allow, a lottery will take place. Please know that this decision was not made lightly. Both boards worked diligently in considering what is best for all members of MSVMA.

IN THIS JOURNAL

The MSVMA Full Board is committed to providing for the MSVMA membership during 2014-2051 representative examples from their individual school districts showing compliance with state mandated testing and evaluation for vocal music. In this issue are examples from the MSVMA Executive Board: Angel Gippert, Steve Hinz, Julia Holt, Steve Lorenz, Pam Pierson, Mandy Scott, Brandon Ulrich, and Erich Wangeman. In the Spring Journal will be examples from District Managers, and in the Summer Journal, examples from Full Board Supervisors.

MSVMA Financial Report for the Period July 1, 2013– June 30, 2014

<u>RECEIPTS</u>	<u>2013-2014</u>	<u>Actual</u>	<u>EXPENDITURES</u>	<u>2013-2014</u>	<u>Actual</u>
Accountant		78.00		Accountant	3000.00
Adjudication		74.18		Adjudication	4500.00
Awards & Medals	40000.00	28819.52		Awards & Medals	35000.00
Executive Board				Executive Board	11000.00
Full Board		4320.76		Full Board	17000.00
HS Honors Choir	59000.00	57714.25		HS Honors Choir	59000.00
JH/MS Honors Choir	37000.00	35531.02		JH/MS Honors Choir	37000.00
Legal Counsel				Legal Counsel	1000.00
Membership	198000.00	200144.23		Membership	2000.00
Miscellaneous	100.00			Miscellaneous	500.00
MYAF	1750.00	3778.21		MYAF	3000.00
Pop & Chamber Festival	1000.00	500.00		Pop & Chamber Festival	1000.00
Professional Development	29000.00	52959.06		Professional Development	27500.00
Publications	3000.00	3061.76		Publications	2000.00
Sight Reading	6500.00	6043.85		Sight Reading	6000.00
State Choral Festival	48000.00	44800.00		State Choral Festival	48000.00
State Solo & Ensemble Fest.	55500.00	45021.10		State Solo & Ensemble Festival	55500.00
Technology Development				Technology Development	10000.00
Office Management	600.00	984.30		Office Management	156450.00
TOTAL	479450.00	483830.24		TOTAL	479450.00
					446261.20

MSVMA has partnered with La Scala to offer
Music Banners for Vocal Classrooms

The Seven Banners available include:

"The Ladder" Solfeggio Banner
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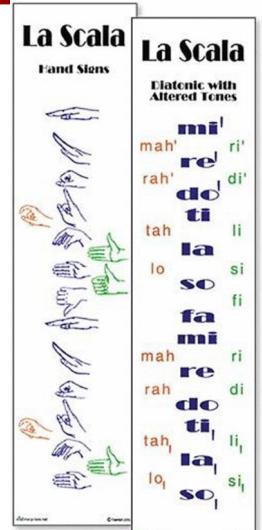
Diatonic with Altered Tones
 The 4 Clefs
 Notes

MSVMA Members get a 25% discount when banners
 are purchased through the MSVMA State Office:

"The Ladder" is retail at \$59.95, with **MSVMA Member's discount it is \$45.00.**
 All other banners retail at \$39.95, with **MSVMA Member's discount they are \$30.00.**

To order—send an email to PamHughes@msvma.org. Include quantity and type of banners.

Just think - you'll never have to write it on the board again!



2014 ARTS EXPO COLLEGE FAIR

Presented by Kendall College of Art & Design and College for Creative Studies

Located at the Suburban Collection Showplace in Novi, Michigan
on October 27, 2014 from 11 a.m. - 3 p.m.

YOU'RE INVITED!

The 4th annual Arts Expo College Fair, hosted by [Michigan Youth Arts](#), is FREE and open to any student who is interested in pursuing a degree in the performing or fine arts. Teachers and parents are also welcome to attend, and free on-site parking will be available.

Approximately 40 colleges and universities will exhibit at the event, including:

- College for Creative Studies
- Kendall College of Art & Design
- University of Michigan
- Michigan State University
- Western Michigan University
- Oakland University
- Interlochen Center for the Arts
- The School of the Art Institute of Chicago
- University of Illinois
- Art Academy of Cincinnati
- University of N. Carolina School of the Arts
- Motion Picture Institute
- Central Michigan University
- Wayne State University
- Grand Valley State University
- Eastern Michigan University
- Saginaw Valley State University

...and many more!



WHAT TO EXPECT AT THE ARTS EXPO



Each student at the Arts Expo College Fair will receive a complimentary goody bag and program booklet. The program includes advice and tips about applying for college, and also lists the contact information for each exhibitor present at the event. Students may also bring their portfolios and work samples to show to exhibitors. Lunch will *not* be provided, but the cafe will be open for students to purchase sandwiches, salads, and beverages.

If you are bringing a group of 5 students or more, please email or fax this [RSVP form](#) to us before the event date.

REMINDER: NEW NOVI LOCATION

The 2014 Arts Expo College Fair will take place at the [Suburban Collection Showplace in Novi, Michigan](#) (NOT the Lansing Center, as it has in previous years) from 11am-3pm. The building is located on Grand River, one mile west of Novi Road, and free on-site parking will be available. To view a map with directions, please visit the Suburban Collection Showplace [website](#).

 SUBURBAN COLLECTION
SHOWPLACE

Suburban Collection Showplace
46100 Grand River
Novi, MI 48374

Questions? Call us at [248-546-9200](tel:248-546-9200), email us at ArtsExpo@michiganoutharts.org or visit us online at www.michiganoutharts.org/arts-expo



2015

SESSION 1
July 1 - July 12

SESSION 3
July 29 - August 9

SESSION 2
July 15 - July 26

SESSION 4
August 12 - August 23



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Feature:

Criteria for Choosing Vocal Solo Literature and Suggested Repertoire for the Beginning Soloist (Grades 7 through 12)

(or “Why I have only taught Caro Mio Ben Twice!”)

Carol Petty

1. Criteria for choosing solo literature

The student must REALLY LIKE the music! If I get a response of “it’s OK” I try to find a new piece that elicits a more positive response! The sound of the music and the text should speak to the singer. One song does not fit all. Play several songs for the students. I find that it is best for me to play/sing the songs that I have pre-chosen for them, based on my knowledge of the personality of the student, their singing and musical abilities and hopefully, their musical likes and dislikes. If my choices do not elicit an “Oh Wow”, or “I really like the melody (or words)” or, “that song is really pretty, gorgeous, awesome, FUN”, etc., I look for some different songs that I hope they will find to their liking, as well as mine.

No one will practice a lot on a vocal solo that does not reach into their heart and soul in some way. I prefer not to play a CD of any given song at this part of the choice process, because many inexperienced soloists have had little exposure to a classical, yes, operatic sound. Maybe later, as we have spent time learning the song, playing a recording for the student is appropriate, but I never (hardly ever) use the recording as an initial teaching device.

1. Range:

For an inexperienced soloist, especially younger students, a range of a sixth or a seventh may be the best choice. There are a number of songs in a limited range. If the student can sing a wider range, with few problems, then use music that encompasses an octave or a ninth. High school singers with several years of choral experience may do very nicely on literature with a slightly wider range.

2. Tessitura/Key/Passaggio:

Where do most of the notes lie? Is the highest note a tiny bit (or a lot) screechy? Can the student sing the high note(s) comfortably EVERY time? Are they able to sing the lower notes without a noticeable change in volume or timbre? If the answer is no, then try another key. Raising or lowering the key a half step or even more can make all the difference in a

performance. If this makes the rest of the song sound a bit low or too high, the best option is to choose another song, even if the student loves “this” song. Most of the pitches in the song should be in the student’s most comfortable range. Tessitura is a most important consideration in song choice. The low key version may be too high or too low, just as the high key may be too high or too low.

We want the student to perform in the most comfortable part of their voice, especially when they are just beginning to perform as a soloist. Even professional singers may prefer on any given day to sing a song up or down a half step, and of course, the accompanist must be able to play the repertoire in any key!

I find that many songs for younger beginning soloists like to sit around middle C up to G or A. This area of the younger female voice In particular, especially around middle C, frequently will

pop right into chest voice, which does not give them a consistent sound. For both guys and girls, the passaggio areas around middle C, the F# above middle C and for the ladies, the same pitches an octave higher also need consideration. Some students, guys and ladies both, have a major change in sound at these points. Raise the key, lower the key – or choose a new song! There is so much wonderful repertoire available that no student should perform music which shows off their WART (S)!

3. Piano Accompaniment:

Look for a helpful piano accompaniment. Many beginning soloists need to lean on the piano (a few of them literally)! This is as true for high school students as it is for middle/ junior high students. There is a lot of literature published that includes the vocal line in the accompaniment, much, or all of the time. A complex accompaniment (lots of arpeggios, unaccompanied notes at the beginning of the melody or

Choosing Vocal Solo Literature *continued...*

chords out of the key in which the student is singing) probably is not the best choice. A supportive piano accompaniment will almost always give the soloist a more confident and a more musical performance.

4. Melodic Construction:

Big skips in the vocal line are probably not the best choice for a beginning soloist, especially if the student has passaggio problems. Look for stepwise melodies with small skips. I try to avoid a song with a number of 4th, 5th, or larger skips for the beginner. Many singers have passaggio problems. Be cautious about choosing a solo that sits right on the “break”, as they will perform with an inconsistent sound and the singer may have intonation problems. (It’s almost always easier to skip from high to lower rather than low up to high.) Check out that melody line!

5. Phrase Length:

How long are the phrases? Is the student capable of singing the phrases with the amount of air they are able to inhale? Look for songs with mostly short phrases and (perhaps) one or two longer phrases, with a rest or interlude before the long phrase(s) so they are able to take in an appropriate amount of air. Exhalation time before that long phrase really helps a student’s ability to take in the correct amount of air. Remember, soft singing requires more air than loud singing, and low singing needs more air than high singing, AND when the performer is nervous, the first technical skill to disappear is breath control.

6. Text:

The words should resonate with the student. If they are singing in Italian (or Spanish, or German, or French), or ENGLISH, the singer must know what the words mean, what the mood(s) of the song are. Are they conveying happiness, joy, sadness, anger, resignation, hate, ecstasy? It is difficult for the beginning soloist to think about communicating to the audience when all they want to do is get through the song without forgetting the words! However, if they really know the song well, both musically and textually, they have a much better chance to communicate the essence of the music and the text to their listeners. As teachers, we need to help them. If there is an unusual word in an English song, ask them what it means! I give assignments to my students to look up that word, or find out two interesting facts about the poet or the composer. The more they know about the text and the music, the better they will perform.

7. Learning, Memorizing, and Polishing:

How long will it take for the student to learn the notes and rhythm, learn the proper pronunciation and the meaning of the text? Even singing in English requires some work on pronunciation and the text may be a bit difficult to interpret. Does the song have lot of words?

What is the form of the piece – strophic, AB, ABA, a rondo? Perhaps the singer could perform only one verse. Is the repeated A section an exact repetition or is it slightly different? Consider how long it will take a particular student to learn the song, memorize it, polish it and be ready for a performance. For example, I can learn almost any song rather quickly, but memorizing, I need time!

8. Dynamics:

I am happy if my younger beginning students are able to sing a good “sort of loud” sound and a good “sort of soft” sound. With older beginners I work on a third slightly louder volume level and the ability to sing a crescendo and decrescendo. I change the marked dynamics in the printed music if there is a wide range: pp to f or even ff. In my teaching, fortissimos and pianissimos do not exist for the beginning soloist. A fortissimo will almost always be a strained, tense and ugly sound, while a pianissimo may be inaudible. Also, tell the accompanist to use the soft pedal most of time when accompanying a beginning soloist. A volume level that worked at the rehearsal(s) may be TOO loud when the student performs. Nervousness can cause the student to sing too softly; the accompanist should adjust.

9. Tempo:

Most first or second time soloists are not comfortable singing a song that goes fast and has lots of words. (For example, a G & S patter song.) And of course, a song that is marked largo or adagio might not be real wonderful, either. An appropriate tempo for the singer enables the performer to perform with clearer vowels and consonants, and may also help intonation. An appropriate tempo may also help the breath control.

Many of you are probably saying to yourself, I don’t have time to do all that - AND I have so many students. I can barely get my festival forms in by the deadlines and I have a fall concert, a holiday concert, choral festival music to prepare, Honors Choir music to teach, and maybe a musical to get ready for performance. I HEAR YOU! B U T, each student has a unique voice

Choosing Vocal Solo Literature *continued...*

and personality. We need to put in as much time choosing solo repertoire for our students as we do choosing repertoire for our choirs. They need to sing music that is good for their voice and good for them. Some of you are lucky and have students studying with private teachers. Many of you don't. If you don't, it's up to you to provide these wonderful kids with a new and exciting opportunity that may be life changing.

What do I do if I don't know French or German and I'm not real wonderful at Italian, either? Answer: Learn IPA. Listen to recordings of world class singers. Have your students listen to recordings of world class singers. Talk to your French, Spanish, German language colleagues. They will probably not be skilled at classical singing diction, but it's a good start. Do you have students who speak a second language at home or with grandparents? There is a plethora of language pronunciation books out there aimed at the classical singer, but, choose wisely. Some of these books can be expensive.

Duets are difficult for the beginning soloist. Students think they won't be so nervous if they have someone standing next to them when they perform. In my teaching experience, I have found that I spend much more time with students on duet music than I do if someone is singing a solo, and I don't believe the student is any less nervous than if she were performing a solo.

2. Recommended Literature

No Flower That Blows, Linley, Soprano Solos, Book 1, Part 2 (transpose from A to G)
Sebben Crudele, Caldara, 24 Italian Songs and Arias, Schirmer or 26 Italian Songs and Arias, Alfred
Alma del Core, Caldara, 24 Italian Songs and Arias, Schirmer or 26 Italian Songs and Arias, Alfred
Presto, Presto, Mazzaferrata, Classic Italian Song, Volume 2, Ditson Deh, Rendetemi, Provenzale, Classic Italian Songs, Volume 2, Ditson Sento Nel Core, A. Scarlatti, Ditson, or Schirmer or Alfred
Bella Porta Di Rubini, Falconieri, Classic Italian Songs, Volume 3, Ditson
Luci Vezzose, Gaffi, Classic Italian Songs, Volume 3, Ditson
Per Pieta, Stradella, Classic Italian Songs Volume 3, Ditson
Tanto Sospirero, Bencini, Classic Italian Songs, Volume 1, Ditson Donzelle, Fuggite, Cavalli, Classic Italian Songs, Volume 1, Ditson Come Again, Sweet Love, Dowland 55 Art Songs, Summy-Birchard Bid Me To Live, Lawes. 55 Art Songs, Summy-Birchard
A Pastoral, Carey, 55 Art Songs, Summy-Birchard

Passing By, E. Purcell, 55 Art Songs, Summy-Birchard
I Will Bring You Brooches, Ruth Roshkoff, (unison octavo), Boosey & Hawkes

Se Nel Ben, A. Scarlatti, Classic Songs, Frangipani Press (Summy-Birchard)

O Dolcissima Speranza, A. Scarlatti, Classic Songs, Frangipani Press (Summy-Birchard) Non Posso Vivere, Carissimi, Classic Songs, Frangipani Press (Summy-Birchard)

Dedication (Widmung), Robert Franz, Standard Vocal Repertoire, Book 1, Carl Fischer When Love Is Kind, A. Lehmann, Young Singer, RD Row Bois Epais, Lully, Classic Songs, Frangipani Press (Summy-Birchard) Down By the Sally Gardens, Hughes, First Book of Tenor Solos, Part 2

The Little Birch Tree, arr. Goetze, (unison octavo), Boosey & Hawkes Art Thou Troubled? Handel, ed. Leavitt (unison octavo) Hal Leonard Sento nel core, Donaudy, 36 Arie in Stile Antico, Ricordi

Ah! Willow, arr. Wilson, Second Book of Baritone/Bass Solos

It Was a Lover and His Lass, Austin, Easy Songs for the Beginning Soprano, Hal Leonard

3. Solo Books

First Book of Solos Series, Parts I, II and III, Joan Boytim, G. Schirmer/Hal Leonard

Second Book of Solos, Parts I and II, Joan Boytim, G. Schirmer/Hal Leonard

Both for Soprano, Mezzo/Alto, Tenor and Baritone/Bass

Daffodils, Violets & Snowflakes, Joan Boytim, G. Schirmer/Hal Leonard Lovers, Lasses & Spring, Joan Boytim, G. Schirmer/Hal Leonard Standard Vocal Repertoire, ed. Row, Carl Fischer

Easy Songs for Beginning Singers, Joan Boytim, G. Schirmer/Hal Leonard

Soprano, Mezzo/Alto, Tenor Baritone/Bass

Standard Vocal Literature (ed. Walters), Hal Leonard The New Imperial Edition, Boosey Hawkes/Hal Leonard

Soprano, Mezzo soprano, Contralto, Tenor, Baritone, Bass

International Music Company, voice and piano for Handel, Schubert, Faure, Purcell, et al. features almost word for word translations

Brilee Music Publishing Company, Carl Fischer (~\$25 each – ouch!)

Heroes and Vagabonds, Travelling On, and Tales of Land and Sea for male voice

My Heart Sings and Let Nature Sing for treble voice

Choosing Vocal Solo Literature *continued...*

48 Duets of the 17th/19th Centuries (for 2 Medium Voices), arranged by Victor Prahl, EC Schirmer Music Company.

Basics of Singing, Jan Schmidt, Schirmer Books, Macmillan Publishing Company

55 Art Songs, ed. Spaeth & Thompson, Summy-Birchard (all texts in English)

Classic Italian Songs, ed. Glenn & Taylor, Oliver Ditson Company (3 volumes, each in high and low)

Twenty Four Italian Songs & Arias, G. Schirmer

Twenty Six Italian & Arias, ed. Paton, Alfred (has IPA and word for word translations) recommended highly!

Solo Songs for Young Voices, ed. Snyder, Belwin Inc.

Classic Songs, Frangipani Press (recommended for the Italian songs included)

The Young Singer, ed. Row, Books I & II for Soprano, Alto, Tenor & Bass, Carl Fischer, Inc. Voice Syllabus, Royal Conservatory of Music, Frederick Harris Music Co, www.frederickharrismusic.com Highly recommended! Graded solos for young singers through college and beyond, plus sight singing examples, recommended vocalises, technical exercises for each level, and ear training.

Please note that if a song is in a tenor book, it doesn't mean that a soprano shouldn't sing that song. If you find a song that meets your criteria for a particular student, use it.

4. Resources for Ordering Vocal Music

Classical Vocal Reprints www.classicalvocalrep.com or 800 298 7474 - Glendower Jones, owner.

His knowledge of printed vocal music is astounding. He can tell you who publishes what, in what key(s) the song is available, and if you hum a few bars of a song to him, he'll tell you the title and how to buy it.

5. Online Sheet Music Stores

Online sheet music stores enable you to search a Web site for a specific song – sometime even in the specific key you want. You may have to download software from the site to read the song, but this option is worth exploring, especially if you prefer to shop online. Type "sheet music" or "digital sheet music" into your favorite search engine, or try these Web sites:

www.musicnotes.com

Allows you see the first page of the music and to hear samples.

www.sheetmusicdirect.com

Enables you to download free software to hear, view, and transpose the music before printing and purchasing.

www.sheetmusicnow.com

Lets you view a sample of a classical song before purchasing.

6. Books on Singing Technique

Singing In Tune, Nancy Telfer, Neil Kjos Music Company, 2000

The Art of Singing, Jennifer Hamady, Hal Leonard Corp. 2009

Expressive Singing, Van Christy, Volumes I & II, Wm. C. Brown Co. Inc., 1961

Basics of Vocal Pedagogy, Clifton Ware, McGraw Hill 1998

Sing on! Sing On!, Herbert Burtis, ECS Publishing, Boston 1992

Order from Musical Resources

Solutions for Singers, Richard Miller, Oxford University Press 2004

Anything written by Richard Miller is excellent

Set Your Voice Free, Roger Love, Little, Brown and Company 1999

What Every Singer Needs To Know About the Body, Malde, Allen, Zeller, Plural Publishing 2009

The Diagnosis and Correction of Vocal Faults, James C. McKinney, Waveland Press, Inc. 1994

Singing: The Mechanism and the Technic, William Vennard, Carl Fischer, Inc. 1967

On Studying Singing, Sergius Kagen, Dover Publications, 1950

The Naked Voice, W. Stephen Smith, Oxford University Press, 2007

Working With Adolescent Voices, John M. Cooksey, Concordia Publishing House, 1999

The Complete Idiot's Guide to Singing, Fulford and Miller, Penguin Books

Singing for Dummies, Pamela S. Phillips, DMA, Wiley Publishing, Inc., 2011

Vocal Technique, Julia Davids & Stephen LaTour, Waveland Press, Inc., 2012

The Contemporary Singer, Anne Peckham, Berklee Press, (Hal Leonard)

Order from 2000 Classical Vocal Reprints Catalog, Glendower Jones, 1.800.2987474, 2701 South VanHoose Drive, Fayetteville AR 72701-9148

Voice Syllabus, 2nd Ed, Royal Conservatory of Music, The Frederick Harris Music Co., Limited, 1998
Songs for Young Singers (An annotated list for developing voices), J. Arden Hopkin, Scarecrow Press. 21002

7. Books and Sources of Word For Word Translations

The Penguin Book of Lieder, ed. S. S. Prawer, Penguin Books, 1964
Ten Cycles of Lieder, Marie-Therese Paquin, Les Presses De L'Universite De Montreal, 1977
Word-by-Word Translations of Songs and Arias, Arthur Schoep and Daniel Harris, Scarecrow Press, Inc., 1972 Volume I – French and German, Volume II – Italian
The Fischer-Dieskau Book of Lieder, Dietrich Fischer-Dieskau, Knopf, 1976

8. Other Helpful Books for Teaching and Performing

Great Singers on Great Singing, Jerome Hines, Limelight Editions, 1982
A famous opera star interviews 40 famous opera singers on the technique of singing, including Luciano Pavarotti Marilyn Horne, Placid Domingo, Joan Sutherland, Beverly Sills and many more
The Inner Voice, Renee Fleming, Viking Press, 2004
Autobiography with lots of technical insights
The Art of Practicing Madeline Bruser, Three Rivers Press,

Random House, Inc. 1997
A Guide to Making Music From the Heart

Music, The Brain, and Ecstasy Robert Jourdain, HarperCollins Publishers, 1997
How music captures our imagination
The World in Six Songs Daniel J. Levitin, Penguin Group, 2008
How the Musical Brain Created Human Nature

This Is Your Brain On Music, Daniel J. Levitin, Plume/Penguin, 2007

Arnold Jacobs: Song and Wind, Brian Frederiksen, Windsong Press, www.windsongpress.com
Biography and teaching of Chicago Symphony tuba player, renowned teacher of breathing

9. Closing Thoughts

The goal of singing is to engage the heart and soul and mind of the singer and if he/she chooses, to communicate to the listener the joy, the passion, the musicality that vocal music possesses. There is no instrument as beautiful as the human voice. My hope is that my students, and your students, will all experience through their singing, some “mountaintop” experiences; experiences they will treasure and continue to seek for the rest of their lives.

Student Membership Report

Student Membership Coordinator
Andrew Minear

Student membership in MSVMA has never been more valuable. For the first time, the Michigan Music Conference will have two sessions planned specifically for our pre-professional teachers, one about making the most of the student-teaching internship semester, and one about landing that first job. In addition, all MSVMA student members will be invited to a special Friday VIP breakfast reception where they can network with their generation of colleagues from around the state, enjoy some *FREE FOOD*, and meet several dynamic leaders in the choral profession. Student members also receive a huge discount on the MMC registration fee.

In addition, this spring we are piloting a new Choral Festival Experience, where student members will have the opportunity to observe choirs perform, learn the process of leading a choir through the festival process, and be

mentored by a certified adjudicator. More details are coming soon about this exciting new program.

If you know a collegiate Choral Music Education student, I encourage you to invite them to join MSVMA and take advantage of these and all the other benefits of MSVMA membership. To our current student members- invite your friends to join today! I look forward to meeting you all.

Thank you to everyone who provided such positive feedback about the new "Keep Them Singing" initiative. For the high school seniors of 2015, we will open the survey April 1-30; this window is longer and earlier in the semester to enable as many people as possible to participate. Thank you in advance for your support. Together we can help our students become lifelong music-makers!



Those are the required ingredients in every recipe for musical success.

Mix them together under the proper conditions and a star is born. Or two, or three.

The Verdi Opera Theatre of Michigan in cooperation with The Italian American Club of Livonia and The Italian American Club of Livonia Charitable Foundation are pleased to announce

The 21st Annual Italian Songs and Arias Vocal Competition for Michigan High School Students

See website: www.verdioperatheatre.com

Ten finalists will be selected from the entries received and will perform at the Concert of the Finalists. Each finalist will receive a monetary prize. Entry forms for the competition and all other pertaining information, are available to teachers and students at our website, www.verdioperatheatre.com

\$1000 First Prize



Concert of the Finalists

Sunday, May 3, 2015 at 4:00 pm

at the Italian American Banquet Center of Livonia

39200 Five Mile Road, Livonia, MI 48154-1338

Phone: (734) 953-9724

*Join us by encouraging
your students to participate
in this exciting event!*



2015 Michigan Youth Arts Festival

May 7-9, 2015

Thursday, May 7th

Featured Soloist

Vocal Jazz Choir

Friday, May 8th

Solo & Ensemble Recitals

Gala Concert

Featured Soloist

Outstanding Choirs

Saturday, May 9th

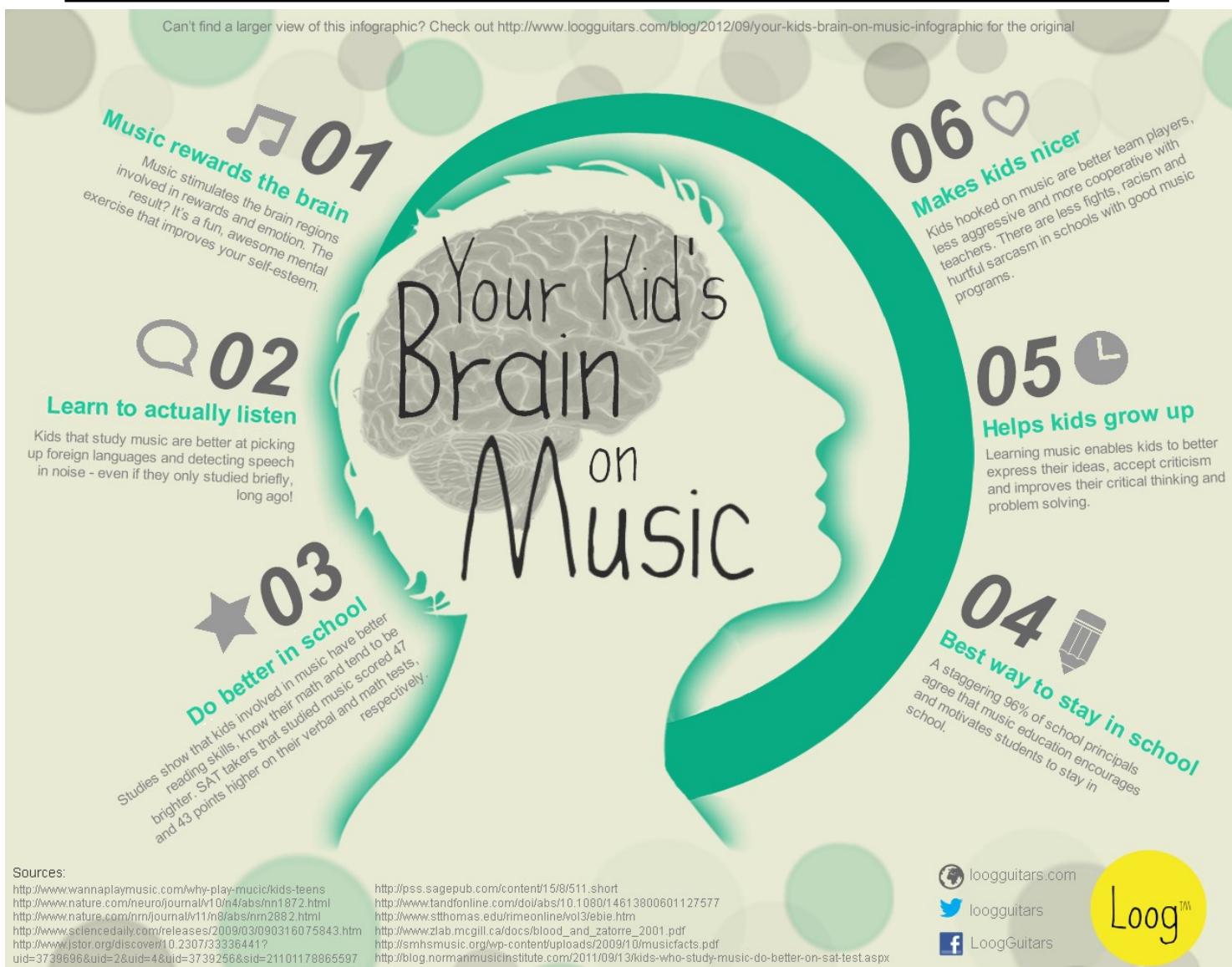
All-State Choir

Advocacy Report

Advocacy Coordinator

Shirley Lemon

Can't find a larger view of this infographic? Check out <http://www.loogguitars.com/blog/2012/09/your-kids-brain-on-music-infographic> for the original



Advocacy *continued...*

Happy beginnings to all of you!

In the MSVMA February advocacy article I outlined four areas of advocacy to help define a structure to help you organize your plan of action: Instruction, Service, Recognition, Knowledge/Participation. I'd like to give you a few ideas to get you thinking about your path of advocacy.

INSTRUCTION: One of the components of instruction is to plan and promote music that lifts the human spirit while causing creative problem solving and cooperative learning. Listed below are tried and true literature that has won the hearts of singers and supporters alike.

NAME/SATB	COMPOSER	PUBLISHER	NAME	COMPOSER	PUBLISHER
A Jubilant Song	René Clausen	Mark Foster	May You Always Have A Song	Mary Kay Albrecht	Alfred Pub.
All My Trials	Norman LuBoff	Walton	Musicks Empire	Lloyd Pfautsch	Lawson/Gould
An Irish Love Duet	Bradley Nelson	Lawson/Gould	My True Love Hath My Heart	Jean Berger	Hal Leonard
Art Thou Troubled?	G.F. Handel	Novello	O Sifuni Mungu	Maddux	Word Music
Blow Ye The Trumpet	Kirke Mechem	Hal Leonard	One World	Mark Hayes	Shawnee Press
Cantique de Jean Racine	FauréRutter	HinshawMusic	Ose Shalom	John Leavitt	Hal Leonard
Carrickfergus	Sean Ivory	Caldwell/Ivory	Prayer of the Children	Bestor/Klouse	Willis Music
Choose Something Like A Star	Randall Thompson	E.C Schirmer	River in Judea	John Leavitt	Shawnee Press
Come All Musicians, Come	Hans Leo Hassler	Schirmer	Shenandoah	James Erb	Lawson/Gould
Distant Land	John Rutter	Hinshaw Music	She Moved Through The Fair	David Mooney	EC Schirmer
Every Night and Every Morn	Mark Hayes	Heritage Choral	Sigh No More Ladies	René Clausen	Mark Foster
Everyone Sang	James Mullholand	Colla Voce	There Is A Balm in Gilead	William Dawson	Music Press
Famine Song	Matthew Culloton	Santa Barbara	This Little Light of Mine	Moses Hogan	Hal Leonard
For the Sake of Our Children	Jeffery Ames	Walton	Two Madrigal Love Songs	Young	Gentury Pub.
Hark! I Hear the Harps Eternal	Alice Parker	Lawson/Gould	Voices of Earth	Stephen Chatman	
He Watching Over Israel	F. Mendelssohn	Walton Music	We Are The Music Makers	Patti Drennan	Alliance Music
Hisaka No	R.M. Gray	Alfred	We Remember Them	McCullough	Hinshaw
I Am In Need of Music	David Brunner	Boosey & Hawkes	SSA(A)		
I Cannot Count The Stars	Eugene Butler	Alliance Music	Barter	René Clausen	Santa Barbara
I Dream A World	Andre Thomas	Heritage Choral	Exultate, Jubilate	Ola Gjeilo	
If Ever Two Were One	Gwyneth Walker	ECS Publishing	Go Down Moses	Arr. Mark Hayes	Hinshaw
It Takes A Village	Joan Szymko	Santa Barbara	Hands Across The Universe	David Childs	Santa Barbara
Jabberwocky	René Clausen	Santa Barbara	I Am Not Yours	David N. Childs	Santa Barbara
The May Night	Johannes Brahms	Hal Leonard	I Dream A World	Joan Szymko	Santa Barbara
			I Will Sing With The Spirit	John Rutter	Hinshaw
			La Luna	Z. Randall Stroope	Walton
			Las Amarillas	Stephen Hatfield	Boosey & Hawkes
			Mass No. 6	György Orbán	Hinshaw Music
			Kyrie, Gloria, Sanctus and Benedictus, Agnus Dei		
			The Peace of Wild Things	Joan Szymko	Santa Barbara
			Ride On, King Jesus!	Moses Hogan	Hal Leonard
			Sanctus	Agneta Sköld	Gehrmans Musikförlag
			Song To End All War	David Brunner	Boosey & Hawkes
			The Violet	Mark Patterson	BriLee
			Yo Le Canto Todo El Dia	David Brunner	Boosey & Hawkes

Advocacy *continued...*

KNOWLEDGE: You can never have enough facts about the benefits of music education. These were compiled by the organization Music For All (musicforall.org)

Student Performance

The College Entrance Examination Board found that students involved in public school music programs scored 107 points higher on the SAT's than students with no participation.

- Profiles of SAT and Achievement Test Takers, The College Board, compiled by the Music Educators National Conference (2002)

U.S. Department of Education data on more than 25,000 secondary school students found that students who report consistent high levels of involvement in instrumental music over the middle and high school years show "significantly higher levels of mathematics proficiency by grade 12."
- U.S. Department of Education NELLS88 Database

Public Support and Access

According to a 2003 Gallup survey, 95 percent of Americans believe that music is a key component in a child's well-rounded education.

- American Attitudes on Music, Music Making and Music Education, The Gallup Organization 2003

In spite of this public support and documented benefits, "only one in four eighth graders reported being asked to sing or play a music instrument at least once a week." -1998 NAEP Assessment

Life Skills

Arts involvement teaches children many skills necessary to succeed in life, including problem solving and decision making, building self-confidence and self-discipline, the ability to imagine what might be and to accept responsibility for it, teamwork, the development of informed perception, and articulating a vision.

- Compiled from various research documents and reports

- Compiled from various research documents and reports

Secondary students who participated in band or orchestra reported the lowest lifetime and current use of all substances (alcohol, tobacco, illicit drugs).

- Texas Commission on Drug and Alcohol Abuse, Houston Chronicle, January 11, 1998

Scientific Research

A research team reports that early music training

dramatically enhancing children's abstract reasoning skills. These findings indicate that music uniquely enhances higher brain functions required for mathematics, chess, science and engineering.

- From Neurological Research, Feb 28, 1997; Frances Rauscher, Ph.D., Gordon Shaw, Ph.D, University of California, Irvine

A two-year Swiss study involving 1,200 children in 50 schools showed that students involved in the music program were better at languages, learned to read more easily, showed an improved social climate, showed more enjoyment in school, and had a lower level of stress than non-music students.

-Weber, E.W., Spychiger, M. & Patry, J.L. (1993)

Arts and the Economy

America's nonprofit arts industry generates \$134 billion in economic activity every year, including \$24.4 billion in federal, state, and local tax revenues.

- Americans for the Arts

Despite this, state-level arts spending dropped from \$409 million in fiscal year 2002 to 354.5 in fiscal year 2003 and declined again to \$272.4 million in 2004.

- National Assembly of State Arts Agencies

Recognition: The following are samples I compiled after sitting down with a reporter from my local newspaper. Keep it simple, find a way to grab your audience from the first sentence. Don't be shy about asking for help.



Advocacy continued...

PRESS RELEASE

Date: September 1, 2014
TO: Grand Haven Tribune
FROM: Shirley Lemon, GHHS Choir Director, 850-6131, lemon@ghaps.org
RE: Fall Concert
Get in tune with Grand Haven High School Choirs at their annual Fall Concert.
More than 300 students will raise their voices in song.
This concert is a prelude to this academic year's exciting line up.
"This year's singers will wow you." said GHHS Choir Director Shirley Lemon. "Come to the concert and check out our Hometown Idols."
The Marquee:
GHHS Fall Concert
8:00 p.m. Thursday, October 24
Grand Haven High School Performing Arts Center,
17001 Ferris St.
Admission Free
Call 850-6131 or visit ghaps.org for more information

PRESS RELEASE

Date: March 30, 2014
TO: Grand Haven Tribune
FROM: Shirley Lemon, GHHS Choir Director, 850-6131, lemon@ghaps.org
RE: Festival Results
GHHS Choirs stole the stage at District Choral Festival Wednesday afternoon March 19.
Honors reverberated for the 5 GHHS Choirs:
Chorale: Superior
Chorus: Excellent
Concert Choir: Superior
Chamber Choir: Superior
Choral Ensemble: Excellent
"This extraordinary event was the result of hard work and dedication from the choir students," said GHHS Choir Director Shirley Lemon. "This marks the twenty-fifth year of remarkable ratings for the high school choir students."
More than 30 choirs performed at the Michigan School Vocal Music Association event.
Call 850-6131 or visit ghaps.org for information

SAMPLE IDEAS

Get in tune with (Grand Haven High School Choirs) at their annual (Spring Concert)
Come watch your hometown idols (future grammy win-

ters) from (Grand Haven High School Choirs) at their annual (concert.)
Come catch the beats by (Grand Haven High School Choirs) at their annual (concert.)
Get out and cheer for your hometown team (the Grand Haven High School Choirs) at their annual (prefestival concert.)
Feel the vocal vibe with (the GHHS Choirs) at their annual (concert.)
More than (100 students) will (raise their voices) (combine their talents) (steal the stage) (own the overtones) perform selections from your favorite (itunes library,). (Sing along with your favorite Carols). (This concert is a prelude to this academic year's exciting line up, repertoire.) such as, . . .

Service: Servant leadership. It's what we do, it's who we are. We do it with humility and sincerity. The following is an excerpt from Heather Kelegen's Education Blog:

Servant leaders are humble in nature. We must push aside our own ego and provide an environment where the importance of others is placed above oneself. Yet do not feel this in an impossible task. As educators we do not enter our field of work to become world famous, have great power and great wealth. We become a teacher to help and serve children, a reason that highlights a clear humble character within all of us. Elevate your students with praise and admiration. Motivate them to learn with connections to their own lives and always be a model of the Golden Rule.

We nurture and heal. As educators we operate on the premises that students' needs always come first. Our mission is to use our knowledge and talents to serve children to help them create their best future. We nurture and heal by getting to know our students and building relationships, understanding their pain and finding ways to help them. A successful servant leader can therefore provide the building blocks for the next generation and therefore need to instill these values that improve relationships in our entire world.

We are visionaries. As educators we have great dreams for our students. These dreams provide direction and purpose for our leadership in the classroom. We guide our students through their school years. This is not an easy task but it can be accom-

Advocacy continued...

*plished through a positive outlook.
We empower students and we thrive to inspire students.*

When trying to implement our role as a servant leader it is important to remember however that we are human. Human nature will always interfere when trying to strive to become the perfect teacher. Moods and spirits of us and our students are constantly changing. There are moments in the classroom when we feel a true connection with our students and there are moments when our students could not seem further away. There are moments in our own lives when we are more optimistic and open to this ideal vision of a servant leader. Servant leadership is a unique style of leadership ideology, which flows against the grain of self-interest human behavior. This quote highlights how servant leadership 'flows against' human nature. There are many who suggest that Greenleaf's servant leadership model is too passive for today's world and question whether it is a practical and applicable approach to leadership in real world scenarios.

It is important to remember that we are human and we do make mistakes. However simply dreaming and trying everyday to become a better person and a better teacher are constant steps in the right direction to becoming a servant leader.

Theodore Roosevelt: The credit belongs to the man who is actually in the arena; whose face is marred by dust and sweat and blood; who strives valiantly; who errs and comes up short again and again; who knows the great enthusiasm, the great devotions, and spends himself in a worthy cause; who, at the best, knows in the end the triumph of high achievement, and who, at the worst, if he fails, at least fails while daring greatly... Far better it is to dare mighty things, to win glorious triumphs even though checkered by failure, than to rank with those poor spirits who neither enjoy nor suffer much because they live in the gray twilight that knows neither victory nor defeat.

Music is life



2014 Fall Conference

Date: October 24/25th, 2014
First Presbyterian Church of Flint

*Simon Carrington Conductor, Yale Schola Cantorum
Emily Ellsworth Conductor, Anima*



ACDA-MI 2014 Collegiate Honors Choir
Simon Carrington, Conductor (Fri 8pm)
ANIMA—Young Singers of Greater Chicago.
Emily Ellsworth, Conductor (Sat 4pm)



For Conference Updates/Performance Applications/Advertising/Exhibitor Forms/
News register at: acdami.org (Online Registration available July 1, 2014)

the department of music at
C A L V I N



Our Passion is *M u s i c*.
Our Priority is *S t u d e n t s*.
Our Purpose is *G o d G l o r i f i e d*.

Academics

Bachelor of Arts | general music

Bachelor of Music Education | K-12 comprehensive major (choral & instrumental)

Performance

Grow as a musician in 8 large ensembles, private lessons and course work. Learn from world renowned musicians. View the 2014-15 concert calendar at www.calvin.edu/music

Scholarships

Music Major Live Auditions | February 7, 2015

Application Deadline for Music Majors & Non-Music Majors | January 14, 2015

www.calvin.edu/music/scholarships

Calvin College | Covenant Fine Arts Center
1795 Knollcrest Circle SE | Grand Rapids, MI
616.526.6253 | 1.800.688.0122

www.calvin.edu/music

Student Assessments

What is your school district doing to comply with requirements for student assessment?

The 2014-2015 MSVMA Journals will include examples from members of the Full Board:
Fall – Executive Board
Spring – District Managers
Summer – Supervisors

If you have examples that you would like to share, please contact the MSVMA Office at msvma@msvma.org.

Student Assessment

Erich Wangeman

Traverse City West High School - Traverse City

VOCAL MUSIC VOCAL PRODUCTION



Learning Goal: I can sing using healthy vocal technique which includes correct body alignment, singer's breath, and vertical vowel shapes.

Skill	BODY ALIGNMENT	SINGER'S BREATH	VOWEL SHAPE
4	I stand with my feet, hips, shoulder, and head in alignment while singing and make adjustments without reminders	I breathe in silently, my waist expands, my shoulders are low, and manage my breath while singing	I can modify my vowel formation using proper placement of articulators (lips, teeth, tongue) in all vocal registers
3	I stand with my feet, hips, shoulder, and head in alignment while singing	I breathe in silently, my waist expands and my shoulders are low	I sing with vertical vowel formation using proper placement of articulators (lips, teeth, tongue)
2	I usually stand with my feet, hips, shoulders, and head in alignment while singing with reminders	I usually breathe in silently, my waist expands and my shoulders are low	I usually sing with vertical vowel formation using proper placement of articulators (lips, teeth, tongue)
1	I am beginning to stand with my feet, hips, shoulders, and head in appropriate alignment	I am beginning to breathe in silently, my waist expands and my shoulders are low	I am beginning to sing with vertical vowel formation using proper placement of articulators (lips, teeth, tongue)
0	I do not understand this skill	I do not understand this skill	I do not understand this skill

VOCAL MUSIC INTERPRETATION ELEMENTS



Learning Goal: I am able to appropriately demonstrate style, physical movement, facial expression, diction, syllabic stress, and phrasing to convey the meaning of the music to the audience.

4	I am able to confidently demonstrate style, physical movement, facial expression, diction, syllabic stress, and phrasing to convey the meaning of the music without reminders
3	I am able to appropriately demonstrate style, physical movement, facial expression, diction, syllabic stress, and phrasing to convey the meaning of the music most of the time
2	I am able to appropriately demonstrate style, physical movement, facial expression, diction, syllabic stress, and phrasing to convey the meaning of the music some of the time
1	I am beginning to appropriately demonstrate style, physical movement, facial expression, diction, syllabic stress, and phrasing to convey the meaning of the music
0	I do not understand these skills

VOCAL MUSIC LITERACY



Learning Goal: I can use the elements of music theory (terms, symbols, notation, and rhythm) to interpret the musical score.

4	I can identify, utilize and connect terms, symbols, notation and rhythm to interpret and perform my musical score confidently, while helping to lead others
3	I can utilize terms, symbols, notation and rhythm to interpret and perform my musical score most of the time
2	I can identify terms, symbols, notation and rhythm to interpret and perform my musical score some of the time
1	I am beginning to identify terms, symbols, notation and rhythm to interpret and perform my musical score
0	I do not understand these skills

VOCAL MUSIC ENSEMBLE SIGHT READING

Learning Goal: I can sight read, in my ensemble, performing note/rest values currently with a steady beat, correct pitches and intonation most of the time.

Skill :	RHYTHM	TONAL
4	I confidently perform note and rest values correctly with rhythmic energy and a strong steady beat	I confidently sing in tune with correct pitches
3	I perform note and rest values correctly with a steady beat most of the time	I sing in tune with correct pitches most of the time
2	I perform note and rest values correctly with a steady beat some of the time	I sing correct pitches some of the time
1	I am beginning to perform note and rest values correctly with a steady beat	I am beginning to sing correct pitches
0	I do not understand this skill	I do not understand this skill

(GOAL/SCALE FOCUS TOPIC)

Learning Goal: I can

4	
3	
2	
1	
0	

Large Ensemble Writing Assignment

Steve Lorenz

Ann Arbor Pioneer High School - Ann Arbor

Welcome to a new school year! Over the past several years, school districts across our state and nation have focused on improving student writing in every discipline. Music educators are charged with incorporating authentic writing opportunities into the existing vocal music curriculum. To fulfill this requirement and positively contribute to student development, our departmental conversations initially focused on listening journals and post-performance reflections. After much discussion, we

decided to use assessments that would connect student writing to guided practice and self-evaluation. The resulting *large ensemble writing assessment*, and permutations thereof, have provided an opportunity for students to analyze new repertoire based on the challenges presented and possible strategies for success. Students must “talk to the text,” assessing potential pitfalls and ways to work through them independently and as a group.

Large Ensemble Writing Assignment - EXAMPLE

Name: James Bond
Voice: Baritone

Ensemble: Concert Choir
Selection: Shenandoah

Grade: 10th
Composer: Erb

Pre-Test (3 points)

After an initial reading of a musical selection in class, complete a “recipe for performance success”, in which you will create a list of 3 musical items that need to be addressed both in class and independent practice to improve the overall sound of the group by the end of the performance.

Post Test (3 points)

Upon completion of the performance or a rehearsal, take the “recipe for success” and evaluate their areas of improvement based on each of the 3 items.

	Recipe for Success (pre-test) Date: Sept. 9, 2014	Evaluation (post-test) Date: Oct. 20, 2014
1	We need to work on firming up our articulations in the beginning of the piece.	We cleaned this up a lot and it sounded better by the end. Continue to strengthen our legato singing.
2	Our dynamic range needs to be wider	Our fortés were loud, but our pianos never got quiet enough! We could have done more.
3	Baritones need to practice measures 20-30 slowly for intonation	We fixed this and it sounded great!

Ensemble Writing Assignment *continued...*

Large Ensemble Writing Assignment - BLANK

Name: _____ Ensemble: _____ Grade: _____
Voice: _____ Selection: _____ Composer: _____

Pre-Test (3 points)

After an initial reading of a musical selection in class, complete a “recipe for performance success”, in which you will create a list of 3 musical items that need to be addressed both in class and independent practice to improve the overall sound of the group by the end of the performance.

Post Test (3 points)

Upon completion of the performance or a rehearsal, take the “recipe for success” and evaluate the areas of improvement based on each of the 3 items.

	Recipe for Success (pre-test) Date: _____	Evaluation (post-test) Date: _____
1		
2		
3		

The *large ensemble writing assessment* could be modified for brief passages of an entire work, for individual sections or the full ensemble, and over brief rehearsal periods or the start-to-finish cycle of a given selection.

I look forward to hearing of the many ways in which authentic writing opportunities are being successfully incorporated into choral classrooms across our great state!

Student Evaluations

Julia Holt

Utica Eisenhower High School

Two years ago when the new teacher evaluations included the individual student growth component I was slightly annoyed. I think that it is obvious that every member of a choir is learning when they can perform a piece of music and all sing the correct notes and rhythms, accurately pronounce a foreign language, shape phrases, and physically express the meaning of a text together as one cohesive unit. However, that which is obvious to us is not obvious to the people in charge, so I started thinking about how I could do this. After talking with a few student leaders, I decided to throw it out to my students and framed it as their opportunity to guide their education. I asked what they thought they needed the most focus on and what things they thought would most aid their own individual growth. Together we came up with a three-year plan so that those students who are in the same choir for three years would have a different focus each year. When I refer to these activities I always frame it as “your evaluation” not “my evaluation” in order to put the ownership on them to grow in this process. Below are the three areas and how I have, or in the case of the third will, implement them in my classroom.

Year 1 – Sightreading

My students overwhelmingly said that sightreading was an area where they wished they were more confident. The first year of this process I set up a video camera in a practice room and picked an MSVMA sightreading example appropriate to the level of where the choir should be at festival time. I marked the first note of the exercise with a post-it note on the piano so that they would have that piece of information that I would

normally give them. During rehearsal over the course of two days the second week of school the students took turns going into the room one at a time to sightread for the camera. Some of my students were brand new to choir and had no idea what to do, so they walked in the room, looked at the camera, said “I don’t know how to do this,” and walked out. Some started to attempt the line and gave up. Some sang through it with mistakes because they did not yet know how to handle a dotted rhythm or an accidental. Some did a pretty good job, but none of them were perfect.

During my lunch for the next several weeks I listened to the tapes. This may sound like a ridiculous task, but since there was down time between kids I was able to eat, answer emails, etc until they started singing and then paid attention. I used the solo sightreading rubric for State S&E as my scoring document. The kids that did not attempt the line received zeros and those that did received at least one point per measure as dictated by the rubric. The majority of scores were low – especially in the younger groups.

I noticed that as we went through the year students that usually were less than energetic when it came to sightreading tried harder because they knew that “their evaluation” was based on this skill. The choirs were solid by January and we were able to really have fun with our sightreading exercises because of their internal motivation.

The week after festival we redid the test and the results were great. Here are the numbers for my auditioned high school choirs:

WOMEN'S CHORUS	Pre-Test	Post-Test
Advanced Proficient 24-22	0	25
Proficient 21-20	1	0
Basic 19-15	12	2
Below Basic 14-10	4	0
Far Below Basic 9-0	10	0

Student Evaluations *continued...*

SHOW CHOIR	Pre-Test	Post-Test
Advanced Proficient 24-22	0	25
Proficient 21-20	1	1
Basic 19-15	6	2
Below Basic 14-10	8	0
Far Below Basic 9-0	13	0

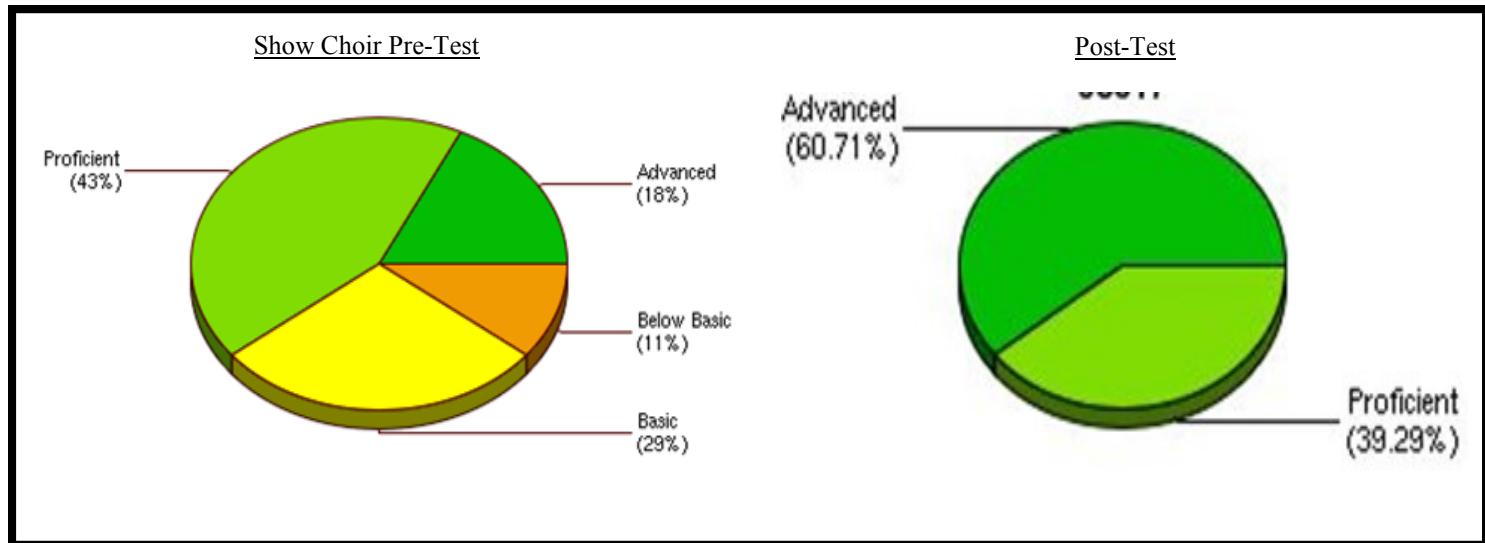
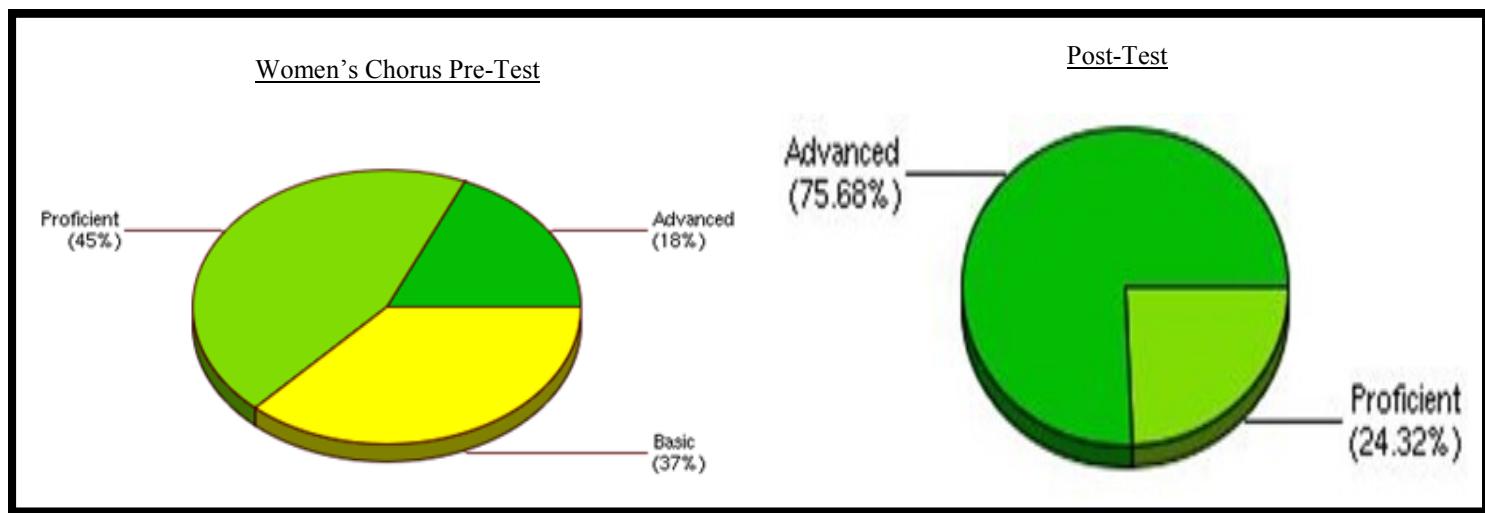
Both of the classes showed a lot of growth, which shows what we already know – they learn a lot in the course of a year!

Year 2 – Music Terminology

I was really surprised when they asked for a standard music terminology test. That doesn't seem like fun to me...but it was an area where they wanted help. That really made me evaluate how I teach in general, but also gave us our second year evaluation tool. I created a test with

terminology and symbols that they took the second week of school, and again in May. Throughout the year I made a conscious effort to explain terms and to have them identify things in the music more thoroughly instead of just glossing over it where only the top 50% get it and everyone else pretends to. We did worksheets and verbal quick-fire quizzes to enforce the terminology.

This did not show as drastic of a change, but the goal was to have 100% proficient or higher, which did occur.



This was a much more straightforward approach, but I did not find it as informative or impactful to be honest.

Year 3 – Repertoire Performance

This is the year I have been waiting for! This year the students will be evaluated on a performance of a piece of festival repertoire. The students will sightread a piece of music early in the year and then perform it again after we have rehearsed it in preparation for festival. The original idea was to have them perform in quartets or trios, depending on voicing, which is what we do for midterms on our S&E music. After some inspiration at the Summer Workshop, I think I will change the way that the data is collected. We are going to sightread the selection all together as a group – just like we will ultimately perform that music. Each student will hold their phone (or some other recording device) in front of their face while we sing so that their voice will be the most prominent sound on the recording. I will also video record the performance. After we sing through the piece, the students will load that

recording to a Dropbox folder so that I can evaluate them using the MSVMA rubric. The video will be used to evaluate the visual aspects of the performance.

I anticipate that the scores will once again show an enormous amount of growth, but since this is a new endeavor, I do not have the data as of yet.

Personal Note

I would like to say thank you to Ginny Kerwin for charging the Executive and Full Boards with this task. I think that for some teachers, especially those new to our profession, the teacher evaluations can be a daunting process. To those people I say be true to yourself as a musician and an educator and don't lose sight of why you do what you do when you are thrown all of these extra hoops to jump through. I hope that at least one of the ideas that will be presented in this year's journals will inspire you and help make your life easier.

Student Assessment

Angel Gippert

Farmington East Middle School - Farmington Hills

As we begin thinking about everything that must be done at the start of a new school year, one of those things must include student assessment. Two years ago, Farmington Public Schools decided to adopt the Marzano Art and Science of Teaching Framework. Marzano asserts that effective teaching is both an art and a science. Some of the key components in this framework are to establish and communicate learning goals, track student progress, and celebrate success. The following were ways in which we could achieve these desired outcomes:

1. Distinguish between learning goals and learning activities or assignments.
2. Write rubrics or scales for each learning goal.
3. Have students write their own learning goals.
4. Assess students using a formative approach.
5. Have students chart their progress on each learning goal.

Recognize and celebrate growth.

My learning goal became what all choral educators strive toward...growth in all the performance elements (found on our festival rating sheets). As I moved down the above list to step 5 (have students chart their progress on each learning goal), I began to think of these festival sheets as

my guide. So, I took the Solo & Ensemble and Choral Festival sheets and combined together what I felt were the most important elements for my 7th-8th grade students (I only have 7th and 8th graders in my building).

The start of each school year begins with all the basics... posture, breathing, warm-ups, basic theory and an introduction to their first song. The following assessment is handed out to students within the first two weeks of school after they have learned the basic melody/harmony line of this song. Each performance element is explained and we discuss how these elements have been addressed in their warm-ups AND in their music. Each class then sings their new song (the best that they can at this point in time) in order to record it. Upon listening to this recording, they are asked to fill out this "rating" sheet which are collected and stored away until later in the year (around performance time and at the end of the year). I have kept the recordings and progress sheets for both years that I have these 7th and 8th graders. At the very end of their 8th grade year, they listen again to all the recordings and look at both years of their assessment (progress) sheets. Not only do **I** see and hear their progress, but they do as well and we celebrate their growth.

Student Assessment *continued...*

1. Circle the focus area descriptors that match the overall performance level.
2. There must be one bullet highlighted or circled for each descriptor (each row across).
3. Assign the number that best describes the performance level based on the majority of descriptors for each element.

1 (Entry level)	2 (Developing)	3 (Sufficient)	4 (Proficient)	5 (Mastery)	OVER- ALL NUM-
<ul style="list-style-type: none"> Tone lacks proper support and breath management (breathy sound) Tone lacks proper vowel shaping. (vowels are spread side-to-side) Tone lacks proper resonance, focus and projection. Sound is tense/forced. (too soft or too piercing) 	<ul style="list-style-type: none"> Tone is occasionally supported with minimal breath management (breathy) Tone occasionally has properly shaped vowels (tall vowels). Tone occasionally has proper resonance, focus and projection. (too soft or nasally) 	<ul style="list-style-type: none"> Tone is frequently supported with some breath management Tone frequently has properly shaped vowels (tall vowels). Tone frequently has proper resonance, focus and projection. 	<ul style="list-style-type: none"> Tone is consistently supported with breath management and energy. Tone consistently has properly shaped vowels. Tone consistently has proper resonance, focus and projection. 	<ul style="list-style-type: none"> Breath support and management is always deep, low, and fully expanded. Vowel formation is always unified. Exemplary placement and focus of tone results in superior resonance. 	
<ul style="list-style-type: none"> Pitches are predominantly incorrect. (wrong notes) Pitches lack a sense of tonal center and sings out-of tune. 	<ul style="list-style-type: none"> Pitches are occasionally correct. Tonal center/chord tuning is occasionally accurate but is very inconsistent 	<ul style="list-style-type: none"> Pitches are frequently correct. Tonal center/chord tuning is frequently accurate but has occasional lapses 	<ul style="list-style-type: none"> Pitches are almost always correct. Tonal center/chord tuning is almost always accurate. 	<ul style="list-style-type: none"> Pitches are always correct. Tonal center/chord tuning is always outstanding 	
<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. (doesn't stay on the beat) 	<ul style="list-style-type: none"> Note and/or rest values are occasionally correct. Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging. 	<ul style="list-style-type: none"> Note and/or rest values are frequently correct. Rhythmic energy and sense of steady pulse are frequently evident. 	<ul style="list-style-type: none"> Note and rest values are almost always executed correctly. Rhythmic energy and obvious sense of steady pulse are almost always evident. 	<ul style="list-style-type: none"> Note and rest values are executed correctly all the time. Consistent rhythmic energy and strong sense of steady pulse are always evident. 	
<ul style="list-style-type: none"> Pronunciation of consonants and vowels (diphthongs-2 vowel sounds) is not consistent/inaccurate. Enunciation of text is not evident. (Cannot understand your words) Beginning and ending consonants require articulation. 	<ul style="list-style-type: none"> Pronunciation of consonants and vowels (diphthongs) requires much more consistency/accuracy. Enunciation of text is clear and precise occasionally. (Sometimes understands your words) Beginning and ending consonants are occasionally articulated correctly. 	<ul style="list-style-type: none"> Language-appropriate pronunciation of consonants and vowels (diphthongs) is frequently consistent/accurate. Enunciation of text is clear and precise frequently. Beginning and ending consonants are frequently articulated correctly. 	<ul style="list-style-type: none"> Pronunciation of consonants and vowels is almost always correct and language-appropriate. Enunciation of text is almost always clear and precise. Beginning and ending consonants are appropriately articulated. 	<ul style="list-style-type: none"> Pronunciation of consonants and vowels is always correct and language-appropriate. Enunciation of text is clear and precise all the time. Beginning and ending consonants are always sensitively articulated. 	
<ul style="list-style-type: none"> Phrasing is incorrect or not apparent. (Where you take your breaths is never correct) Appropriate dynamics (loud/soft) are not observed. (Different levels not apparent) Syllabic and word stresses are incorrect or not apparent. 	<ul style="list-style-type: none"> Phrasing needs to be more appropriate (several breaths in the wrong spot) Appropriate dynamics (loud/soft) are occasionally observed. (too little or too much) Syllabic and word stresses are occasionally demonstrated accurately. 	<ul style="list-style-type: none"> Phrasing is frequently appropriate to notes and text. (a few breaths in the wrong spot) Appropriate dynamics (loud/soft) are frequently observed. Syllabic and word stresses are frequently demonstrated accurately. 	<ul style="list-style-type: none"> Phrasing is consistently appropriate to notes and text. Appropriate dynamics (loud/soft) are consistently observed. Syllabic and word stresses are consistently observed accurately. 	<ul style="list-style-type: none"> Phrasing is always appropriate to notes and text creating forward moving musical lines with fitting rise and fall. Appropriate dynamics are always observed and applied to enhance the expressiveness of the musical phrase. Syllabic and word stress enhance the phrasing and the meaning of the text. 	
<ul style="list-style-type: none"> Stage presence, including stage entrance/exit, posture, and attention to conductor is inappropriate or distracts from the overall performance. Demonstrates little or no appropriate facial expression and/or physical involvement. No emotional connection to text. 	<ul style="list-style-type: none"> Occasionally demonstrates appropriate stage presence, including stage entrance/exit, posture, and attention to conductor. Occasionally demonstrates appropriate facial expression and/or physical involvement 	<ul style="list-style-type: none"> Frequently demonstrates appropriate stage presence, including stage entrance/exit, posture, and attention to conductor. Frequently demonstrates appropriate facial expression and/or physical involvement 	<ul style="list-style-type: none"> Consistently demonstrates appropriate stage presence, including stage entrance/exit, posture, and attention to conductor. Consistently demonstrates appropriate facial expression and/or physical involvement 	<ul style="list-style-type: none"> Professional stage presence, including stage entrance/exit, posture, and attention to conductor is displayed. Facial expression and physical involvement are always appropriate to the text and style of the music. 	

Student Assessment *continued...*

Tracking Your Progress

Learning Goal: To Understand and Demonstrate Growth in the Performance Elements of Music
Tone Quality, Pitch, Rhythm, Diction, Interpretation and Presentation for each piece of music

NAME: _____

Choir class name: (circle one) 7th 8th Encore

DIRECTIONS: Start on the other side of this paper!

1. **ON THE OTHER SIDE-** Across each row, find the bullet point that most accurately represents your level **FOR THAT DAY**.
2. Mark that and move down to the next row. Each row (descriptors of the performance elements) should only have one mark.
3. In the far right column, entitled **OVERALL SCORE**, find the number near the top that **BEST** describes your current level for each element.
This would be the box that has the majority of marks for particular performance element.
4. Fill in the rest of the information on this side by rewriting the Overall Score number from each element in the column for today.
5. Add up all those numbers and put the total score in the column's bottom box

Date	September __, 2014	November __, 2014	February __, 2015	June __, 2015
Below are the different categories from the other side	list below the number for each category from the other side (column that MOSTLY describes you)			
Tone Quality				
Pitch				
Rhythm				
Diction				
Interpretation				
Presentation				
TOTAL SCORE (Add up all the points)				

Teacher Evaluations

Brandon Ulrich

Rochester/Stoney Creek High School - Rochester Hills

In Rochester Community Schools, we have been given three separate "goals" as part of teacher evaluation. Goal #1 is a building level goal, and is prescribed for us based on areas of weakness in state tests. I believe that our building goal deals with analytical writing, and each class is charged with finding ways to incorporate analytical writing into the curriculum. The hope, is that through increased exposure to this type of thinking, students will demonstrate improvement in this subcategory on standardized tests.

The second goal is a departmental goal. I chose to focus on something that would be 1. easy to evaluate and measure, and 2. something that I wanted my students to improve and that I was comfortable addressing with limited time devoted to it specifically. So many of the personal goals I have for myself and my teaching do not fit within the parameters of the system they use with pre-test, post-test, etc, so the goal I chose is one that easily fits the guidelines. I wanted my students to improve with

their ability to quickly identify note names in both the treble and the bass clef, and I want to be able to talk about music, using note names as the identifiers. "Altos, lift the C# in measure 15", as opposed to "Altos, lift the fourth note of m. 15". So I gave my 9th grade Treble choir a 100 question note naming sheet, that alternates each question between treble and bass clef at the start of the year. They used a scantron, and bubbled A for an a, B for a b, C for a c, D for a d, E for an e, AB for an f, and AC for a G. On this pre-test I told them not to worry, and that their scores weren't being graded. I just wanted to know where they were at. Because the questions alternated clefs, most of the students did very poorly. All throughout the year, I focused on using note names more often in class, did short worksheets, note identification stuff on the board, etc. By the end of the year, I gave a similar test, and the students really improved more than I would typically see.

The third goal is a personal one, and mine is related to a greater use of technology in my classroom, communication with students and families, etc.

Teacher Evaluation in the Choral Classroom

Steven Hinz

Chelsea High School - Chelsea

There are two evaluation tools I use to meet the portion of the requirement for pre and post test. Our district uses the software STAGES - a comprehensive online tool for staff evaluation and growth. Data uploading from several sources of media is very easy.

#1 - Recording examples - Rehearsal samples are gathered from the beginning, middle and end of the year using an iPad. These samples are converted to YouTube files. To submit, the URL link to these YouTube file is placed in a document along with a narrative of my assessment of their needs for growth and stating successful achievement. Our festival adjudication rubric supplies the language needed to quickly assess various aspects of singer achievement.

#2 - Our district highly values student self-assessment in

the evaluation process. Students interact frequently with our MSVMA adjudication rubric after performances. Their scores and comments are reviewed, collected and scanned. Each performance then has its own file containing the entire ensemble's rubrics. These files are uploaded to STAGES and when coupled with the scoring on the rubric - it creates the necessary and powerful data to demonstrate individual and ensemble growth. I'll also include my own rubric as well as adjudicator rubrics from MSVMA festivals as an outside evaluation tool.

Pre/Post Test for the Rockford High School Choirs

Mandy Scott

Rockford High School - Rockford

The Rockford Public School administration unveiled the pre/post-test information a few years ago, and let teachers take their time in creating and editing pre/post-tests for all subject areas. Each year, the percentage tied to teacher evaluation has increased, eventually meeting the state guidelines.

The district mandate was to create a 25-30 multiple choice test that could be given each trimester using a Scantron testing form. They created a spreadsheet that teachers use to input data for all classes. After teachers give the post-test, they enter the data and the spreadsheet automatically

calculates the results of one category of effectiveness as a teacher (Highly Effective, Effective, etc.). The district spreadsheet takes into account high achieving students and students with special needs.

Most teachers are required to give a pre/post-test each trimester, but the administration was persuaded to allow the choir classes to take one pre/post-test for the year since these students take the class for the entire year. My long term goal is to create an additional pre/post-test for my advanced choirs, but for the moment I am using this test for all 200+ choir students in the Rockford 10-12 Building.



Rockford High School
4100 Kroes Road
Rockford, MI 49341

page 1 of 4

Student's Name:

Course Name: RHS Choir

Teacher's Name: Mrs. Scott

1. This is the key signature for the key of:

- a) F Major
- b) G Major
- c) C Major
- d) D Major



2. A word with two consecutive vowel sounds is called a:

- a) diaphragm
- b) dynamic
- c) diphthong
- d) decrescendo

3. The following two hand signs show the Solfege for:

- a) SOL-LA
- b) RE-DO
- c) FA-RE
- d) FA-MI



4. This is the key signature for the key of:

- a) F Major
- b) G Major
- c) C Major
- d) D Major





5. The following Treble Clef note names are:

- a) C-E-D-G
- b) B-D-C-F
- c) C-E-D-F
- d) B-E-D-F



6. This is the key signature for the key of:

- a) F Major
- b) Eb Major
- c) Bb Major
- d) D Major



7. The following dynamic marking means:

- a) very loud
- b) very soft
- c) medium loud
- d) medium soft



8. The vocal sound (i.e. vibrant, free of tension, resonant) is called:

- a) blend
- b) intonation
- c) balance
- d) tone

9. A scale made up entirely of half steps is called a:

- a) chromatic scale
- b) major scale
- c) minor scale
- d) pentatonic scale



10. Choral music without instrumental accompaniment is called:

- a) a cappella
- b) a tempo
- c) octavo
- d) stacatto

11. The musical term that means to gradually slow down is:

- a) ritardando
- b) decrescendo
- c) sostenuto
- d) ritornello

12. This symbol:

- a) raises the pitch by 1/2 step
- b) cancels a sharp or flat
- c) lowers the pitch by 1/2 step
- d) adds 1/2 the value to the note



13. This symbol:

- a) raises the pitch by 1/2 step
- b) cancels a sharp or flat
- c) lowers the pitch by 1/2 step
- d) adds 1/2 the value to the note



14. This symbol is called a:

- a) fermata
- b) rest
- c) repeat sign
- d) tenuto





15. You say this when you see this rhythmic pattern:

- a) TA TA TI-TI TA
- b) TI-TI TI-TI TA TA
- c) TI-TI TA TI-TI TA
- d) TI-TI TA TA TA



16. Identify the key signature for the example by the :

- a) C Major
- b) G Major
- c) F Major
- d) D Major

17-25. Identify the Solfege for each note in the example below:

- a) DO
- b) RE
- c) MI
- d) FA

Moderato

The musical score consists of two staves: treble and bass. The treble staff starts with a quarter note (measures 17-18), followed by eighth notes (measures 19-20), then quarter notes (measures 21-22), and finally eighth notes (measures 23-25). The bass staff follows a similar pattern of quarter and eighth notes. Measure numbers 17 through 25 are written below the notes. Dynamics include *mp*, *f*, and *f*.

Master Lesson Plan

Pamela Pierson

West Ottawa HS South - Holland

Clarification about this lesson plan:

This lesson plan is a prescribed form that all teachers in my school must use. It is provided for a non-musician school administrator. A copy of the current MSVMA choral performance and sight reading rubric are included with this lesson plan when given to my administrator. It is intended to be very succinct. My goal was to have this master lesson plan suffice for any learning, on any day, with any choir.

Domain 1: The Lesson Plan – WARM-UP

From the student's perspective:

What am I learning? Why?

I am learning basic singing skills such as:

- Breathing
- Vowel Shaping
- Listening skills
- Vocal independence/Part singing
- Phrasing and Dynamics
- Articulation
- Diction
- Pitch
- Posture

How are you going to help me learn?

By using a sequential series of vocalizes designed to specifically address basic singing skills.

How will I show you that I know?

I will know by listening to you and observing you. I will hear your skills increase and will be able to ask you to use more advanced singing techniques.

1a. Objective: What are the instructional outcomes of this lesson? How are they connected to content standards?

The content standard would be the Michigan School Vocal Music Association Performance Rubric. The outcome will be a group of singers with an increasing ability to sing

more difficult music and to rank higher in the MSVMA rubric. The outcome of the Warm Up would be to incrementally increase the skill level of the singers.

1b. Instruction: Briefly write the steps of the lesson in sequence, clearly showing how they move students to the desired outcomes. Include grouping of students and materials/resources.

The students are grouped as a choir and move to the desired outcome through repetition, increasing the difficulty level of the exercise and immediate feedback from me.

Steps:

- Physical warm-up
- Breathing exercise
- Diction exercise
- Scale and Kodaly hand sign exercise
- ‘Sequential’ for part singing, articulation, vowel shaping
- Vowel exercises for increasing range, dynamics

1c. Assessment: Describe how you will assess the outcomes of this lesson. Describe what success looks like, and what you will do tomorrow for students who were not successful.

I will listen and observe the students. I will give them immediate feedback. Success looks like every student is physically and mentally engaged and that I hear the exercise improving until it is correct. I will break the steps in to smaller pieces if need be and use more repetition.

Assignment: WARM-UP

Domain 1: The Lesson Plan- OCTAVO REHEARSAL

From the student's perspective:

What am I learning? Why? I am learning to perfect this octavo so that I may perform it with my choir.

How are you going to help me learn? I will help stu-

Master Lesson Plan *continued...*

dents learn by practice and continuous feedback.

How will I show you that I know? You will show me by performing the octavo.

1a. Objective: What are the instructional outcomes of this lesson? How are they connected to content standards?

The content standard is the Michigan School Vocal Music Association Choral Performance Rubric.

Instructional Outcomes:

- Tone Quality All outcomes will be in the Excellent /Superior category
- Pitch All outcomes will be in the Excellent /Superior category
- Rhythm All outcomes will be in the Excellent /Superior category
- Diction All outcomes will be in the Excellent /Superior category
- Interpretation All outcomes will be in the Excellent /Superior category
- Presentation All outcomes will be in the Excellent /Superior category
- Engagement Students will be engaged and focused in the rehearsal and committed to the Choral Rehearsal process. They will ask questions and contribute to the process by sharing not only their singing voice but their emotional, spiritual and philosophical voice.

1b. Instruction: Briefly write the steps of the lesson in sequence, clearly showing how they move students to the desired outcomes. Include grouping of students and materials/resources.

The Octavo

Examining the notation.

Questions/What to examine:

- What is the meaning and context of the title and lyrics?
- Who is the composer and lyricist or poet? When was it composed and why? What do I want the audience to hear from the composer and lyricist?
- What is the time signature, key signature, rhythmic and harmonic structure? What are the special considerations in this notation?
- What voice part do I sing?
- What language is this octavo? How do I use correct diction in this language? What is the

literal translation if the octavo is not in English?

- What is the style of this octavo? How does the style change the way I sing this octavo? What is the historical context of this style?
- What do I see in the notation and what can I add to my copy to interpret the musical elements of this octavo such as phrasing, dynamics, articulation, tempo?

Making the Music happen.

Questions/ What to examine:

- How do I connect emotionally to this song? What should I be thinking when I sing it?
- How do I physically present myself in performance? Considerations are posture, focus, entrance and exit, facial expression appropriate to the octavo and physical engagement appropriate to the octavo.
- Have I thoroughly memorized this octavo?
- Have I given my very best effort in rehearsals and performance?
- What was the audience response?

1c. Assessment: Describe how you will assess the outcomes of this lesson. Describe what success looks like, and what you will do tomorrow for students who were not successful.

Students will self-assess their own individual performance and the choir's performance after each concert using the MSVMA Rubric in writing.

For students who were not successful I will continue to provide the opportunity in rehearsal to practice the Instructional Outcomes with their choir. I will provide small group sectionals and individual instruction if necessary.

Assignment: Octavo Rehearsal

Domain 1: The Lesson Plan – SIGHT READING

From the student's perspective:

What am I learning? Why?

Sight Reading to become literate and skilled at learning new music and to become a higher functioning singer/musician.

Master Lesson Plan *continued...*

How are you going to help me learn?

By practicing in rehearsal and increasing the difficulty level gradually.

How will I show you that I know?

By singing for you, asking questions and engaging in the process both mentally and physically.

1a. Objective: What are the instructional outcomes of this lesson? How are they connected to content standards?

The outcome is that the choir will successfully read a sight reading exercise using the content standard contained in the Michigan School Vocal Music Association Sight Reading rubric.

1b. Instruction: Briefly write the steps of the lesson in sequence, clearly showing how they move students to the desired outcomes. Include grouping of students and materials/resources.

Grouping of students is done by voice part/section.

Materials – Printed sight reading exercises.

The process and questions to students:

- What is the key signature? Explain
- What is the time signature? Explain
- Perform the rhythm on a neutral syllable.
- Name the solfège syllables.
- Warm up with solfège in the key of the exercise.
- Conference and practice with a neighbor.
- Identify challenges.
- Perform the exercise with pitch and rhythm.
- Review.

1c. Assessment: Describe how you will assess the outcomes of this lesson. Describe what success looks like, and what you will do tomorrow for students who were not successful.

I will listen and observe the students. I will give them immediate feedback. Success looks like every student is physically and mentally engaged and that I hear the exercise improving until it is correct. I will break the steps in to smaller pieces if need be and let students work with a partner.

Assignment: Sight Reading musical notation.



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6-12 Common Assessments

Carrie Ledet, Erin Stier, & Pam Pierson

West Ottawa Public Schools

Unit Topic	Learning Targets “I can” statements
Posture	I can demonstrate superior posture, sitting and standing.
Tone Quality	I can sing with a free, unforced, vibrant tone that is age appropriate.
Solfege	I can sing a scale using solfege. I can reproduce and recognize solfege signs. I can use solfege with notation.
Rhythm	I can clap and count rhythms in simple and compound time.
Reading an octavo	I can define and identify measures, bar lines, key signature and time signatures.
Note Values	I can identify and name all note values and rests.
Breath support	My breath support and management are deep, low and fully expanded.
Vowel production	I can sing with a consistently unified vowel.
Articulation	I can use different articulations, such as legato, staccato, marcato, etc.
Presentation	I can demonstrate professional stage deportment including stage entrance/exit and posture. I can display proper attention to my conductor. I can demonstrate appropriate facial expression and physical involvement. I can listen and adjust my singing to balance amongst my group.
Interpretation	I can sing phrases that are appropriate to the musical text. I can demonstrate a rising and falling musical phrase. I can sing with dynamics that enhance the expressiveness of the musical phrase.
Diction	I can sing with language appropriate consonants and vowels. I can sing with syllabic and word stress to enhance the phrasing and the meaning of the text. My enunciation of text is clear, precise and stylistically appropriate. I can sensitively articulate beginning and ending consonants. I can define ‘diphthong’ and sing one correctly.
Vocal health	I understand how to care for my singing voice and to keep it healthy.
Listening Skills	I can identify parts within a song. I can identify the meter of a song. I can identify the accompaniment. I know the difference between a major and minor scale.
Vocal Independence	I can sing correct pitches. I can maintain a vocal line of multiple parts. I can sing with outstanding chord tuning. I can make instant intervallic, harmonic and melodic adjustments.
Rhythm	I can sing note and rest values correctly. I can perform with consistent rhythmic energy and a strong sense of steady pulse. I can perform entrances (attacks) and releases correctly. I can watch the conductor for appropriate tempi and performance nuance.

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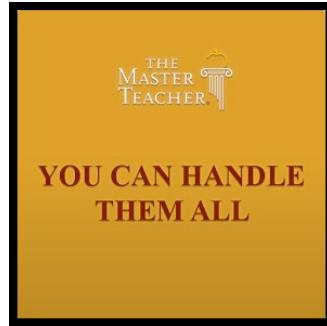


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la	si'
so	fi'
fa	ma'
mi	ri'
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do	ti'
tah	li'
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2014 Summer Workshop

Notes



Ginny's Gems: Music for Treble Voices

2014 Summer Workshop

kerwin@msvma.org

Definition of "gem"

- a precious or sometimes semiprecious stone cut and polished for ornament
- something prized especially for great beauty or perfection

How do we choose our music so that it might become a "gem?"

- Will I love them forever?
- Will my singers love them forever?
- How will I program them?
- Will my singers and audience "get it?"
- What do they teach? Music lessons? Life lessons?
- Is the text worthy of posting in my home? Classroom?

How do we teach our music so that it might become a "gem?"

- Score accuracy
- Tonal beauty, color, and weight
- Attention to phrasing and text
- Memorization
- Authentic ownership and expression

Music In My Mother's House

page 75

SSAA

Arr. J. David Moore

Mark Foster

- Music in "our" homes growing up
- Where did your families create and experience music?
- Assignment: What is your story with music in your home? Your extended family?
- Power point example from Voca Lyrica concert
- *Session Reading – imagine your own experiences*

Music for Holidays

- **An Awful Tempest**

page 55

SA

Jeffrey Cobb

www.jeffreycobb.com

What does the tempest look like?

Assignment: Create an visual representation of the tempest described by Emily Dickinson

Movement ending with a frozen visual of a tempest with gnarly teeth

Performance – ms. 71 – Swing hair extensions, fake teeth for gnashing, several penny whistlers, shake body

Session Reading – tell the story with your entire body

SW Notes *continued...*

- **Wondrous Love from Appalachian Carols** page 42
SSAA
Gwyneth Walker
E. C. Schirmer
No. 7484
With brass, text painting, historical perspective
Wondrous – define – mark in your music
Wondrous love – define – mark in your music
Session Reading using syllabic stress – Wondrous

- **Have Yourself A Merry Little Christmas** page 21
SSAA
Arr. Mark Hayes
Alfred Publishing
Use with instrumentation: Cello, Trumpet, Vocal Soloist
Challenge – diphthong now, bough; syllabic stress on together, merry, shining, Christmas
Session Reading – Observe dynamic markings, grow on every note that lasts longer than one beat

- **Silent Night** page 32
SSAA
Arr. Mark Hayes
Alfred Publishing
With audience, Lighting, Closure
Dynamics, range from piano to forte including other musical markings
Session Reading – Savor the beauty of the arrangement

Be Like the Bird page 39

5 pt canon
Abbie Betinis
www.abbiebetinis.com

- Soloist, Placement in performance room
- Experiment with the weight of the bird to determine color and weight in voice
- Communication with composer
- *Session Reading – 5 rows, hold last note, rise and fall of phrase shape*

From A River's Edge page 67

Andrea Ramsey
CME
48018803

- Music that paints the memories
- #1 Read from Charlotte's Web
- #2 Visit a playground – for real, in your imagination
- #3 What does it sound/feel like when a bug is flying around your head?

Wanting Memories page 2

Ysaye Barnwell
SSATB

- The yearning for memories
- Clip from Ysaye Barnwell
- Voicing

SW Notes *continued...*

Additional Resources (always growing and changing!)

*PRI	A Little Jazz Mass	SSA	Bob Chilcott
ADV	Ain't No Grave	SSA	Caldwell/Ivory
ADV	Alleluia	SSAA	Paul Bassler
INT	And Miriam Sang	SSA	Zebulon M. Highben
INT	And Suddenly	SSA	Michael Engelhardt
PRI	Banjo Pickin' Girl	SSA	Andrea Ramsey
PRI	Bist Du Bei Mir	Unison	Bach/Calvert
INT	Bring Me Little Water Silvey	SSA	Moira Smiley
INT	Crossing the Bar	SSAA	Gwyneth Walker
INT	Dance On My Heart	SSA	Allen Koepke
INT	Dies Irae (Day of Wrath)	SSA	Z. Randall Stroope
ADV	Gloria In Excelsis Deo	SSA	Jackson Berkey
PRI	Heaven Unfolding	SSA	Andrea Ramsey
INT	How Can I Keep From Singing?	SSA	Arr. Neil Ginsberg
ADV	I Cannot Dance Oh Lord	SSA	Stephen Paulus
ADV	I Thank You God	SSA	Gwyneth Walker
ADV	Instruments of Praise	SSAA	Allen Koepke
PRI	Jabberwocky	SSA	Carolyn Jennings
INT	Jing A-Ling, Jing A-Ling	SSA	Smith & Raye/arr. Jed Scott
ADV	Mary Speaks	SSAA	Daniel Gawthrop
INT	O Aula Nobilis	SSAA	William Mathias
INT	Queen Jane	SSA	Stephen Hatfield
ADV	Reasons for the Perpetuation of Slavery	SSAA	Elizabeth Alexander
INT	Songs for Women's Voices	SSA	Gwyneth Walker
INT	Captive's Hymn from Songs of Survival	SSAA	Elizabeth Dryburgh
PRI	The Angels Will Guide You Home	SSA	Eleanor Daley
PRI	The Fruits of the Selfless Heart	SSA	Elizabeth Atkinson
ADV	The Singing Place	SSAA	Joan Szymko
PRI	They Have Freckles Everywhere	SSAA	Elizabeth Alexander
INT	Tundra	SSAA	Ola Gjeilo
ADV	Ubi Caritas	SSAA	Ola Gjeilo
INT	We Rise Again	SSAA	Leon Dubinsky & Stephen Smith

Conducting Women's Choirs, Strategies for Success – Book and DVD – Debra Spurgeon, editor

Chapter Authors: Hilary Apfelstadt • Lynne Gackle • Lori Hetzel • Mary Hopper • Iris Levine • Jeanette MacCallum • Nancy Menk • Janna Montgomery • Joelle Norris • Sandra Peter • Sandra Snow • Debra Spurgeon • Phillip Swan • Shelbie Wahl

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“Spiritual and Gospel Interpretation”
Joel Moore, Three Rivers MS & HS
MSVMA Summer Workshop
Thursday, July 31, 2014
8:30 a.m.

- I. My Story
 - a. MSVMA Summer Workshop at Alma College – Moses Hogan Chorale
 - b. The Detroit Spiritual Festival
 - c. Adjudicator
 - d. High School Experience
- II. Philosophy. Why teach spirituals?
 - a. It is truly one of the only American examples of choral music.
 - b. It is a wonderful facilitator of quality tone and musicality.
 - c. Spirituals help to build many desirable character traits.
- III. What are some reasons why choral directors won’t do spirituals?
 - a. Fear of being offensive – Afraid that it won’t sound authentic.
 - b. The idea that somehow it is not “real” music or quality music like the traditional greats.
 - c. Others?
- IV. Performance Practice
 - a. Dialect - Remember that English was a second language to the slaves.
 - 1. No Diphthongs. My = Mah. You will spend the majority of your time on this one and on the 2nd

SW Notes *continued...*

2. No R's other than the start of a word. River = Rivuh
 3. No Th. Th becomes D. The = Duh
 4. O = mix between Oh and Awe. Lord = Lawd
 5. Diction – Very lazy. Not explosive. Consonants are more imploded.
- b. Rhythm drives the arrangement. Add accents, staccato articulations, and sforzandos, especially on syncopations to drive the piece. Explore vocal gymnastics.
 - c. Tone
 1. Dark, Warm Vowels – Awe not Ah, except when intonation is suffering or more power is needed in FF sounds.
 2. Luscious, healthy vibrato except when tight harmonies are present.
 - d. Dynamics, Tempo Markings, etc. Think very Romanticized. Loud Louds, softer softs. Large Crescendos. Dramatic Ritardandos. Etc. Again, vocal gymnastics.

V. How to teach spirituals.

- a. Listen to recordings. Know how you want the piece to sound before you start the piece.
- b. Teach the dialect as if you are teaching any other language (Latin, German, French, etc.)
- c. Have students write the dialect, additional dynamics, and articulations in their music.
- d. Model by example and/or play recordings as needed.

VI. Application – Apply the information above to a variety of arrangements in our workshop packet of songs.

VII. The Detroit Spiritual Festival – January 29-31, 2015 (Thursday, Friday, and

Saturday the weekend after MMC). They have world class clinicians, master classes, special performances, and it is very educational for everyone. This event is one of the highlights for my students whenever we attend. Also, please feel free to contact Nina Scott to come and work with you and your students. She is amazing!

Special thanks to the members of the Three Rivers High School Aristocrats for helping with our workshop this morning!

Please feel free to contact me if you ever have any questions or concerns. My contact information is:

Joel Moore
(269) 816-0919
joelmoore5@yahoo.com.

My Favorite Unison Pieces for Middle School
MSVMA Summer Workshop ~ Friday, August 1, 2014, 8:30-9:20, Capitol III
Presenter: Mr. Emerick Dee ~ www.emerickdee.jimdo.com / thedeefamily@gmail.com

You should think twice about teaching two parts when one can be done and be twice as fun! This will be a sing-a-long session filled with beautiful songs with great texts and tunes and so much more. I'll also be sharing some State Choral Festival recordings of what my 6th grade choir students sounded like at the end of their first year in choir performing some of the songs in the packet including *Simply Gregorian* by Moore, *Galop* by Berg, and *How Can I Keep From Singing* by Littleton. How can YOU keep from coming?! ☺

Here are just a few of the things I look for when choosing literature (unison and otherwise):

1. **Terrific Text:** *A great song has a great text!*
 - a. An excellent text is very important to me. Whether sacred or secular, I look for a rich and meaningful text that will inspire the students to tell a story and communicate with their audience with great emotion and connection.
 - b. Some songs provide an exception to the rule (i.e. *Galop* by Ken Berg written entirely on solfege syllables). This provides a great opportunity to work on a limited number of vowels and pronunciation issues while focusing on everything else (see below for further explanation).
 - c. I also love to introduce foreign languages with unison songs. Eliminating harmony allows for a greater focus on the foreign language.
2. **Reasonable Range:** *Just because they can doesn't mean they should...*
 - a. Just because a song is written in unison does not necessarily mean that the range will be good for all middle school voices. Knowing your students' ranges is key to choosing music that will help them experience success.
 - b. Some songs with extreme ranges may still be possible if you are creative with your approach. You may find success by having some students sing the "alto" range while others sing the "soprano" range.
3. **Expressive Elements:** *I LOVE expressive singing! I look for songs that help me teach:*
 - a. Dynamics (*p, mp, mf, f, cresc., decresc., sfz, fp, etc.*)
 - b. Articulations & Symbols (slurs, ties, staccato, accent, fermata, etc.)
 - c. Syllabic Stress (Some composers know how to write music that fits the text. Some DO NOT. It really makes a difference, especially with some of the newer Latin arrangements.)
 - d. Word Painting (onomatopoeia and vocal percussiveness can make a song come alive!)

Finally, if you have a talented accompanist and other talented instrumentalists – USE THEM! ☺ If you don't, FIND THEM! ☺ There are many wonderful musicians that would LOVE to accompany your choir students and it's your job to find them and keep finding them! An accompanist can make or break your choir! Convince yourself and your administrators and anyone else you need to, that it's worth paying a little more to get a better musician rather than saving a little and sacrificing a lot! (*End rant* ☺)

My Favorite Unison Pieces for Middle School

MSVMA Summer Workshop ~ Friday, August 1, 2014, 8:30-9:20, Capitol III

Presenter: Mr. Emerick Dee ~ www.emerickdee.jimdo.com / thedeefamily@gmail.com

Below are a few unison songs that I have used with my students and chosen for this session. Some of them have optional two part sections. Sometimes, I have incorporated these optional parts and other times I have kept things simple and just stayed with unison voices.

Simply Gregorian by Donald Moore (BL 126, BriLee)

This song features a beautiful flowing melodic line with a standard Latin text – *Kyrie Eleison*. The melodic theme is introduced a cappella and I chose to make it a solo. The identical melody and text is repeated with a very nice rolling sixteenth note accompaniment. I enjoy this style of accompaniment because it does not just mirror the voices. The theme is repeated a third time a cappella. I chose to have everyone sing the last time. The title describes this song quite well – Simply Gregorian is simply beautiful!

Key concepts to teach:

- → Latin Diction
- → Syllabic and Word Stress
- → Pitch accuracy while singing a cappella and with rolling accompaniment
- → Phrasing (4 measure phrases) and shape of line

Galop by Ken Berg (08301802, Pavane)

This song is written entirely in solfege. It has a fun accompaniment. It is fast and exciting! It has a middle section written in a minor key and introduces many additional wonderful concepts! I made up a story to tell since there were no words! You could even have students write lyrics!

Key concepts to teach:

- → Solfege
- → Dynamics
- → Staccato and legato
- → Accents
- → Fermatas
- → Major & Minor tonality
- → Descending Scale
- → Accelerando

How Can I Keep From Singing arr. by Ginger Littleton (BL228, BriLee)

This classic song has been beautifully arranged. There is an optional descant on the third verse. I've had great success just having two voices sing the descant.

Key concepts to teach:

- → Phrasing (4 measure phrases) and shape of line
- → Dynamics
- → Articulation
- → Syllabic and Word Stress

The Silence and the Song by Mark Patterson (BL528, BriLee)

To My Little Baby Dear by Jeremy Hanson (48004649, Boosey & Hawkes)

This Shall Be For Music by Mark Patterson (BL363, BriLee)

Haida arr. by Henry Leck (21-20516, Colla Voce)

Never Far From Home by Mark Patterson (BL645, BriLee)

This handout includes ideas and exercises on how to optimize vowel sounds through the use of consonants.

Using [s] to help cultivate a balanced breath management

Control of muscles of the torso during exhalation can be gained by the use of the prolonged sibilant [s]. Sound is introduced, but sustained pitch is not. A “noble” chest posture should first be established. Following silent inspiration, breath is exhaled very slowly while sustaining a constant sibilant noise. *The sound should be barely audible.*

One hand is placed on the epigastric-umbilical region, the other hand on the Flanks just below the rib cage. The abdominal wall gives no initial inward impulse nor does it move inward during the exercise until the last few seconds. The aim of the exercise is to maintain the rib cage and the abdominal wall near to the inspiratory position throughout most of the exercise. Eventually the abdomen must move inward, at the close of the expiration, but the rib cage remains longer in the posture of inspiration, and the sternum does not lower. (Miller, *The Structure of Singing*, 32)

Using a stirring straw

Voice scientist, Ingo Titze, encourages the use of a thin stirring straw to help free the voice and to encourage efficient vocalism. A video demonstration is available at:

<http://www.youtube.com/watch?v=asDg7T-WT-0>

The Resonant Voice

What are the goals of teaching resonance? What is meant by the term placement? How can we teach “placement” in a clear way to singers?

Richard Miller: “Much of the problem with “placement” terminology in singing is that singers attempt physical actions which they assume will produce certain desirable “resonance” results, but which have other functional ramifications. In trying to “place” sound, they falsely adjust parts of the vocal tract, thereby hampering flexibility.” (Miller, *Structure of Singing*, 88)

Miller also cautions against the unclear terminology, “open the throat,” and the use of the yawn as a method of teaching the “open throat.”

“The pharynx is accustomed to sensations of distention, largely through the normal and beneficial actions of the yawn. In describing the yawn, we use language suggesting relaxation. We feel that the throat has widened, we can see in the mirror that the soft palate is high with the uvula elevated, we notice that the tongue lies low and flat, all producing a sensation of ‘openness.’ In yawning, we see the larynx lower and the jaw hang. Surely, one might think, this is the position of ‘the open throat.’ Some singers do believe erroneously that in the widest pharyngeal distention, in laryngeal depression and velar elevation (all present in a hearty yawn), we are near the optimum position for singing. This claim must be considered with regard to the interrelationships of the resonating cavities, to vowel formation and differentiation, to the articulation of consonants, and to muscle activity...

"Throat tension inherent in the yawn can be verified externally by placing the fingers flat under the jaw between the chin and the larynx. This tension can also be internally felt, and externally seen, in singers who believe they have 'opened the throat'..."

"The yawn, which produces pharyngeal enlargement and laryngeal depression, plays no part in those joyous moments of life; it has no role in active athletic movement, and it is not part of the imaginative, alert, creative moments of daily life. Why then assume a need for the yawn in singing when the open throat can be accomplished in singing by the same means as in other heightened situations in life? The yawn is an action that belongs to the tired, to the bored, an attitude of the weary spirit and body." (Miller, *Structure of Singing*, 58-60)

Exercises to cultivate the resonant voice [m, n, ɳ, ɲ]:

Miller, "One of the best ways to develop good acoustic function in resonator adjustment is through the use of the nasal continuants. [m, n, ɳ, ɲ]." (Miller, *Structure of Singing*, 88)

Exercise 4.2 and 4.3

Establish the "noble" posture; breathe through the nose as though inhaling the fragrance of a rose and hum the pattern in several keys of easy range. Be certain that the hum is produced without tension in the tongue, the velum, or the jaw. Strum the lips lightly and quickly a few times with the forefinger. Unless a distinct "mum-mum-mum" results, the proper neutral posture of the articulatory mechanism is not present. After singing this exercise on the hum, add a vowel that will follow the triad without interruption. (Miller, *Structure of Singing*, 62)

The Well-balanced Vowel (for discussions of specific vowels, see Emmons and Chase, 71-73):

But the tongue can no man tame; it is an unruly evil full of deadly poison

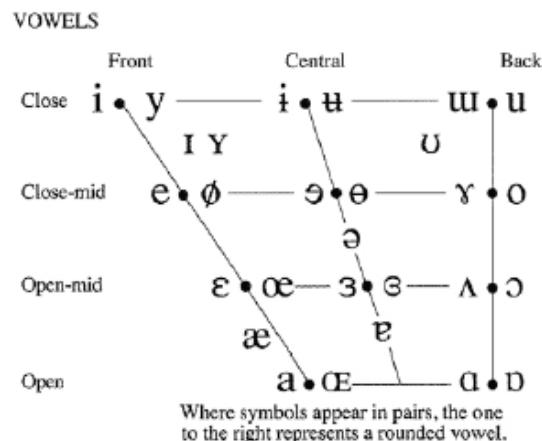
--James 3:8

A singer who keeps a large mouth opening all the time will be wrong about 50 percent of the time. A singer who keeps a small mouth opening all the time will also be wrong about 50 percent of the time. The trick is to know when to open a little or a lot.

--Shirlee Emmons and Constance Chase, 132

Teaching the mechanics of a well-balanced vowel is essential to helping the individual singer build consistency in vocalism. Here are some descriptions of important vowels that are commonly used in vocal music. This list is merely introductory. IPA symbols are used. Ideas on how to teach each vowel are included.

Have singer whisper through vowels to hear the actual mouth shape. After tuning the whispered vowel have singers sing the vowel on a comfortable pitch.



Select neutral vowels:

[ʌ]: *up, shut, numb, blood, trouble, among*. This vowel is the most neutral vowel. The tongue is central in the mouth without a rise in the front or the back of the tongue. It is manifest in a groan, in a sigh and in the "uh" of nervous speech. A relaxed slow breath through the nose will induce this posture in the tongue.

[ɜ]: *earth, curl, shirt, girl, verse*. This vowel is used to keep a pure vowel sound in syllables with an "r" without using an American [ɹ]. Move from an [o] towards an [ɛ] while maintaining the former lip posture. The tip of the tongue should stay in contact with the lower teeth.

Select front vowels: Pronounce the series [i, ɪ, e, ɛ, ə] to explore the acoustic space as one moves from the most front vowel to the more central vowels.

[i]: *pizza, he, creep, sheen, leader, secret*. The front of the tongue is arched forward, nearly to the hard palate. The tip of the tongue is on the back of the lower teeth. The sides of the tongue are touching the upper fourth tooth on either side. The lips are not rounded, nor are they spread.

Richard Miller states: "In the vowel [i], total resonator space has not been diminished, but rearranged...Because of the nature of front cavity shape, tongue posture, and increased pharyngeal room, the vowel [i] is useful in developing the full timbre of the voice. *It should be noted that a number of researchers comment that soft palate elevation is higher in [i] than in any other vowel.*

[ɪ]: *sit, miss, flimsy, pickle, inward*. Let the center of the tongue (blade) descend slightly from the higher [i] position. The jaw will relax slightly from the [i] position. Practice singing a single tone or a scalar pattern alternating between the words *heed* and *hid*.

[e]: *late, paste, chaos, favor, nature*. Sensations resulting from the distribution of buccal space found in the vowel [i] can be felt in singing [e]. However, most singers are aware of the increased lateral contact of the tongue with the teeth on [e]. A slightly lower jaw posture than in [i], and the wider shape to the oral cavity, result in more frontal spaciousness in [e] than in [i]. *This vowel is recommended by Emmons and Chase as a modification for all front vowels when*

moving through the passaggio. To help students find the [e] vowel have them sing exercises on [je]. The glide [j] begins in the posture for [i] and then glides to [e].

[e]: *them, red, bed, said, heaven.* Let the center of the tongue (blade) descend slightly from the higher [e] position. Use the syllable [je] also with this vowel. Practice singing a single tone or a scalar pattern alternating between the words *mane* and *men*.

Back vowels:

[u]: *clue, shoot, mood, tomb, threw.* Tongue tip is down. The back of the tongue is elevated leaving little space between the tongue and the soft palate. This vowel is the opposite of [i]. With [i] the greatest space is behind the tongue. With [u] the greatest space is in the forward part of the mouth. A good exercise is to have singers say “boo” as if they were playing with a small child.

[u]: *foot, book, push, could, cushion.* The back of the tongue is raised, but lower than [u]. *This vowel is recommended by Emmons and Chase as a modification for all back vowels when moving through the passaggio.* To find this vowel sing [u] and drop the jaw slightly. Keep the lips rounded. Sing alternations of *Luke* and *look*.

[o]: *coat, soak, hole, note.* Watch out for the [ou] diphthong in American English. Sing a [u] vowel and then drop the jaw to an [o]. Notice the tubular feel of the vocal tract. Have students try to swallow the [o] sound to show the artificial (undesirable) nature of a sound that has a depressed tongue back. Use the syllables [bo] or [po] to practice the mouth shapes for [o].

[ɔ]: *awl, tall, shawl, naught, laud.* This vowel is difficult for Americans because it is often indistinguishable from the vowel [ɑ] in many colloquial speech patterns. The vowel requires buccal rounding. The jaw is slightly less open in [ɔ] than in [ɑ]. Practice moving between [e] and [o] on a single pitch. Then have singers move between [ɛ] and [ɔ].

[ɑ]: *father, God, mama, shout.* Drop the jaw and keep the tongue blade low in the mouth with the front flattened. This vowel has many regional versions in America. In terms of mouth opening, this vowel is the farthest removed from the [ʌ] vowel. The attraction of this vowel “lies in its avoidance of tongue constriction of the vocal tract...In any technique of singing, if other vowels are less comfortable in execution than the vowel [ɑ], articulatory flexibility is lacking.” (Miller, *The Structure of Singing*, 71) Use nasal consonants [m] and [n] to help find a well-balanced [ɑ].

Exercises for vowel balancing and differentiation:

Richard Miller suggests the following:

- (A) [ɑ, o, i, ɔ, e]
- (B) [i, ɔ, ɑ, o, e]

(1) Pronounce these two patterns alternately, at normal speech level, in legato fashion, allowing lips and jaw to move naturally, without exaggeration. (2) There should be no attempt to hold one position of lips, jaw, tongue, or mouth. (3) No attempt should be made to differentiate the

vowels by excessively mouthing or shaping them. (4) Observe the limited but discernable movement of the mouth as the vowels are articulated. (5) Increase tempo so that the vowels must be quickly enunciated, but avoid slurring or transition sounds. The same articulation occurs, regardless of speed.

Perform the same patterns on a major or minor triad arpeggio:

[a o i o e]
[i o a o e]

[a o i _____ o e]
[i o a _____ o e]

Some Thoughts on Consonants¹:

Understanding the physiology of efficiently executed consonants can be a valuable tool in prescribing specific solutions to perceived problems in the rehearsal. The following is a list of semi-vowels (glides) and consonants with some suggestions for their use, based on recommendations by Richard Miller in *The Structure of Singing*.

[j]: This is a fine “pilot sound” to help singers maintain a sense of “focus” or “resonance” on back vowels such as [u]. Have singers sing the combination [ju] (as in you).

[l]: “When properly executed, [l] is one of the most favorable consonants for achieving facile tongue action, the key to good articulation...The continuant [l] should be executed with a light flick of the tongue; following the production of [l], the tongue should quickly return to the position of phonetic rest, with absolutely no transition sounds permitted.” Repeat a pattern of la-la-la-la-la beginning at a slow tempo and then increasing to a faster tempo.

[r] (frontal trilled r): “The tongue point trill is one of the most important of all technical devices for inducing looseness of the tongue at both its frontal and its hyoidal extremities.” Use the trilled [r] on scalar passages much like you would on lip-buzz exercises.

[v] and [f]: “Singers learn a great deal about the process of resonator coupling when [v] precedes vowels. That mouth position, with parted lips, closely resembles the posture

¹ The discussion on consonants is taken from Chapter 7 of Richard Miller's *Structure of Singing*. All passages in quotes are direct quotes from this very important source.

associated with pleasure and repose. The physical location of [v] encourages sensations in the *masque* area of the face.” Miller suggests using the syllables [vi-ve-va-vo-vu] or [fi-fe-fa-fo-fu] in recitation and on alternating thirds. Vocalizing a melody on the sustained [v] can be a fine method of relaxation for the phonatory muscles; it encourages efficient vibration of the vocal folds while providing resistance at the mouth.

[b] and [p]: “Silently form the lips in position for the production of [b], being conscious of buccopharyngeal space.” This consonant helps singers feel space in the mouth. It can also be helpful in reigning in the lips of singers who sing the front vowels with an overly lateral lip posture.

[z] and [s]: “The consonants [z] and [s] are especially useful in correcting hollow and unfocused vocal quality.” Vocalize a scalar pattern on [z]. Notice the character of the consonant and the natural relaxed posture of the lips.

[ð] and [θ] (voiced and unvoiced “th”): “Through exercises involving this consonant, the singer becomes aware of the desirable balances among buccal, nasal, and pharyngeal resonators... The advantage of prefacing a vowel sound with the unvoiced [θ] is that it encourages a loose glottis and a narrow buccal aperture, and it helps in releasing tension with some singers who make use of subglottic pressure and who distend the jaw.

[g] and [k]: “Air, when finally released from the stoppage involved in the consonant [g], explodes directly into the buccal cavity, producing a condition of openness in the channel between the oropharynx and the oral cavity. The sensation from that event is very distinct and extremely useful. When a singer habitually suffers from a lowered velar posture, with resultant nasality and thinness of quality, the use of [g] can prove to be a valuable antidote. Even when such faults are not present, [g] has great worth as a conditioner of proper resonance balancing.” The words “big goat” or “sick cat” are helpful examples of these consonants. Speak or sing the words, lingering on the [g] or [k] sound to teach the feeling of these two consonants. Place the consonants before vowels sung in alternation on two different pitches.

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Consonance through Consonants: Using Consonants to Create Beautiful Vowels
MSVMA Summer Workshop 2014
Jared Anderson, Michigan Tech
jaredand@mtu.edu

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U of M Chamber Choir • Monday, June 30, 7 PM

Professor Jerry Blackstone and the University of Michigan Chamber Choir perform a thrilling bon voyage concert before their headliner performance at the New Zealand Choral Federation's national convention.

Marathon Organ Recital • Sunday, September 21, 2-5 PM

Six parish organists perform 25-minute recitals on the Cathedral's 1925 Casavant and 2005 Austin organs. This fundraising event also includes a gourmet bake sale.

All Souls Choral Mass • Sunday Nov 2, 4 PM

Join Archbishop Vigneron, the Archdiocesan Chorus, several parish choirs and an orchestra for a solemn Mass in remembrance of the dead. The choirs will sing Maurice Duruflé's Requiem during this liturgy. Free-will offering.

Ecumenical Christmas Sing • Sunday Dec 7, 4 PM

The Cathedral Chorale, the Archdiocesan Chorus, and several other Christian choirs from Woodward Avenue churches come together to sing Christmas music from their traditions, and to join in singing the great carols of Christmas. Come ready to sing!

Mosaic Youth Singers • Sunday Feb 1, 4 PM

Part of Detroit's internationally-acclaimed youth development program, this award-winning youth choir has toured Africa, Asia, Europe, and the United States. Come experience an upbeat and diverse program of music from across the world.

Chanticleer • Saturday March 7, 8 PM

Called "the world's reigning male chorus" by The New Yorker magazine, and Ensemble of the Year by Musical America in 2008, the San Francisco-based, GRAMMY® award-winning ensemble Chanticleer has toured the world in its 36 performing seasons.

Music for Two Organs • Friday April 18, 7:30 PM

Joe Balistreri of Blessed Sacrament Cathedral and Jeremy David Tarrant of St. Paul Episcopal Cathedral present rarely-heard repertoire for two organs. Experience the grand beauty of the 1925 Casavant and 2005 Austin organs!

Archbishop's Cantata for a New Pentecost

Saturday May 16, 7:30 PM

Capping the Archdiocese's Year of Prayer, the choral forces of the Archdiocese come together on the Pentecost Vigil to perform a newly-commissioned multi-cultural cantata.

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MSVMA Executive Board Updates



We are saddened at the resignation of Doug Armstead as current president of MSVMA and we wish him well as he works to improve the quality of his health and well being. We are delighted that Steve Hinz is filling this one year vacancy as acting president.

Past-President Erich Wangeman

I am honored that the executive board has asked me to stay on as Past President past the end of my official term (ending July of 2015) through July of 2017. If, for any reason, (and at any time) the board feels the position of past president would be better served by another individual I completely understand. In the meantime, I will do my best to serve this great organization to my best ability.

The transition committee met on July 29, 2014 to continue its work toward creating a smooth transition after the retirement of current Executive Director, Virginia Kerwin. Our goal is to consider the needs of MSVMA as we move into the future and to structure the position of our Executive Director and those who will be employees of the organization in such a way that our continued success is eminent.

While the transition committee is charged with this task, it is in the best interest of the organization that all voices are heard regarding the hiring of the new ED and the restructuring of the state office. To this effect, a survey has gone out to the general membership asking the following questions:

- As you look at MSVMA's mission, what are our greatest successes?
- As you look at MSVMA's mission, what are our areas for improvement?
- What issues will impact MSVMA's ability to successfully provide services?
- What changes will be needed within MSVMA to address those issues?
- What are the biggest challenges in your job for which you might seek help and guidance from MSVMA?

- How can MSVMA best meet your needs as a member?
- What is MSVMA's role in the future of music education?
- What is the number one attribute that would most qualify an applicant for MSVMA's Executive Director?

Though this survey has been sent out we will not have the results before Fall Executive and Full Board Meetings. So far 86 members have responded.

The transition committee, made up of Steve Hinz, Shirley Lemon, Wendee Wolf Schlarf, Bruce Snyder, and myself, spend a great deal of time defining and structuring the job of the Executive Director along with that of a new position, the Director of Operations. This later position is new to MSVMA but its needs have been present for a great deal of time. The job descriptions for both are listed below:

EXECUTIVE DIRECTOR JOB DESCRIPTION

The Executive Director is the Chief Executive Officer of MSVMA. The Executive Director reports to the Executive Board, and is responsible for the organization's consistent achievement of its mission and financial objectives.

- Strategic Leadership
 - Speaks as a professional representative of and for MSVMA
 - Advocates for the vision of MSVMA and its future
 - States policy and goals of MSVMA clearly to others
 - Practices trustworthy and genuine ethics
 - Supports MSVMA's members with attendance and written support of the various activities
 - Relates well to people of diverse backgrounds and exhibits genuinely warm and approachable behavior.
 - Listens attentively to understand the needs, intentions and values of others.
- Executive and Full Board Relations
 - Responsible for executive and full board operations, meetings, and relations
 - Inspires respect and trust, mobilizing others to fulfill the association's mission.
 - Develops efficacy of the association volunteers through dynamic board practices that promote active and broad participation by volunteers in

Board *continued...*

- o all areas of the organization's work.
- Works with president and secretary to develop and distribute meeting agendas, minutes, proposals and other meeting documents
- o Develops reports to the executive board - financial and operational
- o Ensures arrangements for board meetings including meeting space, hotel rooms, and meals
- o Maintains official records and documents, and ensure compliance with federal and state regulations.
- o Ensures that the board is kept fully informed on the condition of the organization and all important factors influencing it.
- o Ensures the success of the duties of the executive board members
- Vocal music education background
 - o Has successful experience as a choral music educator
 - o Understands the role choral music has in the big picture of arts education
 - o Leads the membership in quality educational, academic, and music programs
 - o Values the educational process that occurs in the classroom not just the performance product at the end
- State and national level collaborations
 - o Understands the leadership role MSVMA plays in the collaborative arts organizations in Michigan - especially with Michigan Youth Arts Festival and Michigan Music Conference
 - o Serves as a member at large on each of these boards along with MSVMA supervisors who carry out the actual duties that go with these events
 - o Works with, embraces, and values other arts organizations
 - o Values the belief that in numbers we all are stronger than as individual organizations standing alone
 - o Scouts qualified people for state festival adjudicators, headliners, and conductors
- Mission and Vision of the association
 - o Articulates the mission and vision of MSVMA
 - o Visualizes the organization's future state
 - o Ensures the compliance of MSVMA Constitution and By-Laws
- Executive communication
 - o Publicizes the activities of the organization, its programs and goals
- Staff and volunteer management
 - o Recruits, employs, and releases all personnel, both paid staff and volunteers
 - o Ensures the development of job descriptions; conducts regular performance evaluations, and oversees sound human resource practices
 - o Encourages staff and volunteer development and education, and assists program staff in relating their specialized work to the total program of the organization
 - o Maintains a climate which attracts, retains, and motivates a diverse staff of top quality people
- Overall financial picture and financial management
 - o Works with the director of operations, staff, finance committee, and the executive board in preparing the annual budget
 - o Ensures that the organization operates within budget guidelines.
 - o Ensures that adequate funds are available to permit the organization to carry out its work.
- Membership
 - o Contacts and recruits current non-member schools for potential membership
 - Sends correspondence to secondary school principals, encourages current membership to remain active, and pursues lapsed memberships and potential schools to join MSVMA\

Director of Operations

The Director of Operations reports to the Executive Director and is experienced in business and non-profit practices. The Director of Operations understands the business implications of decisions, displaying orientation toward profitability, aligning work with the association's mission and vision and ensures the compliance of non-profit law.

• Financial management

- o Is responsible for developing and maintaining sound financial practices.
- o Works with the executive director, staff, finance committee, and the board in preparing the annual budget
- o Oversees that MSVMA operates within budget guidelines
- o Works within approved budget, develops and implements cost-saving measures,

Board *continued...*

- contributes to profits and revenues, conserves organizational resources
- Processes payroll, and other accounting details as needed
- Executes fundraising planning and implementation, including:
 - ◆ identifies resource requirements
 - ◆ researches funding sources
 - ◆ establishes strategies to approach funders
 - ◆ submits proposals
 - ◆ administers fundraising records and documentation
 - ◆ Executes grant-funding
 - ◆ Researches, identifies, develops, and responds to private and public grant opportunities
 - ◆ Prepares proposals and grant applications
 - ◆ Maintains and implements funding calendars
 - ◆ Ensures that outcomes of special grant -funded programs comply with appropriate guidelines
 - ◆ Files reports to public and private funding sources in a timely manner
- Website and technology
 - Oversees the technology volunteers
 - Oversees the processing of membership applications
 - Maintains information database
 - Provides leadership in developing and implementing technology tools to promote effective, efficient, and forward-thinking communication,
 - Ensures that MSVMA upholds ethical and legal guidelines
 - Promotes MSVMA's Vision Priorities for professional development, communication and services.
 - Coordinates and maintains solutions for communication, reporting, web projects and technology solutions for the Executive and Full Boards
 - Creates, develops and manages content for organization's web presence, including design management and future development of social networking strategies.
- Keeps current with emerging web technologies through relevant blogs, conferences, and software solutions.
- Assures web-based information is archived for future needs and reference
- Manages all social media activity and success, including in-service training for how to best use social media tools and keeping up-to-date with new trends.
- Facilitates in-service training for all aspects of online scheduling, website editing, and online voting resources.
- Develops, implements, and maintains technology resources for event registrations and management
- Journal and other publications
 - Works with executive board and executive director in collecting material for journal
 - Develops funding sources with journal advertising and sponsorship
 - Oversees online publication for distribution to membership
 - Oversees the publishing and distribution of sight-reading materials to district managers and state supervisors and oversees the inventory of materials
- Adjudication Coordination
 - Coordinates master plan for festival (schedules, sites and necessary number of adjudicators)
 - Assigns and contracts adjudicators for district and state festivals
 - Communicates with managers and supervisors the adjudication assignments
 - Replaces/cancels judges as needed for all festivals including emergency situations
 - Assists the adjudication supervisor with the running of the Adjudication Clinics
- Executive Board Recording Secretary
 - Takes meeting notes at all executive board meetings which are compliant with organizational policies

Board *continued...*



**President Elect
Steve Lorenz**

District Manager Retreat, July 28-29, 2014

Earlier this summer, the District Managers gathered for their annual retreat in Lansing. The two-day event was very successful, as we welcomed new district managers, reviewed policies and procedures, and shared best practices.

Present: McInnis (1), Case (2, July 29), Grove (2, July 28), Holovach (3, July 28), Hauk (4), Gapinski (5), Conrad (6), Gray-Roll (6, July 28), Becksvoort (7), Brown (9), Oprea (10),

Scott (10), Cadena (11), Atkins (12), Windelborn (12), Cotton-Stanfield (15), Ryans (15), Wattleworth (16), Boswell, Bray (Adjudication), Wurst (Technology), Holt (Treasurer), Lorenz (President Elect).

Absent: Beard (4), Nieuwkoop (5), Snell (8), Kintner (9), Schreiber (12), Beck (13/14).

2015 Michigan Music Conference

Presiders: A wonderful group of presiders has been secured for the 2015 MMC. Many thanks to the new volunteers who will be presiding at interest sessions this year.

Reading Sessions: We will have three reading sessions at the 2015 MMC: *Mixed Choir, Treble Choir, Male Choir.* Six members have submitted repertoire and are excited to share some exciting literature in January.

Headliner: Our headliner for the 2015 MMC will be Dr. Joey Martin, professor of music and director of choral activities at Texas State University. Dr. Martin is familiar with MSVMA and choral music programs around the state, after adjudicating State Choral Festival the past several years.

<http://www.music.txstate.edu/facultystaff/bios/martin.html>

Collage Concert: In honor of the 10th Anniversary of the MMC, we will be holding a Collage Concert in DeVos Hall on Thursday evening, following the 6-7-8-9 Honors Choir Concert. The Collage Concert is a collaborative effort of the professional organizations (MSVMA, MSBOA, MASTA, and MMEA). The purpose is to showcase the diversity of excellent musical performances,

vocal and instrumental, grades K-12, from across the state. Traditional and non-traditional ensembles, from soloist, chamber, through larger ensembles are encouraged to apply. Each performance will be one selection up to ten minutes.

Choral Conducting Symposium: For the first time, we will be hosting an MSVMA Choral Conducting Symposium on Thursday. Dr. David Rayl, Michigan State University, will be the clinician for this event. Spaces will be available for conductors and observers.

MMC Welcome Link:

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



**Treasurer
Julia Holt**

This past year was better for our organization in terms of finances. We tightened up some losses from the previous year and are continuing to look at ways to save our organization money, which in turn can save our members money. The district finances have also been streamlined through Quicken, which will continue to save time for our District Managers.

New this year will be a Finance Committee that will lend their expertise throughout the year instead of just approving the budget at the end of the fiscal year.

This group will be charged with the task of reviewing our quarterly financial statements and preparing the annual budget draft. We would like this committee to not be a simple rubber stamp of the organization, but develop questions of the executive director and board.

Committee Members:

- Julia Holt - current treasurer and committee chair
- Bert VanDyke - because of his experience on the full board as well as being a person of inquiry
- Rod Bushey - because of his history in the treasurer position and a legacy of knowledge
- Jonathan van Eck - because of being part of the newer generation of choir directors in our association and demonstrating an enthusiasm for improving our experience as professionals within our profession



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it a try the following year, and have separate classes of 7th grade girls, 8th grade girls, and one combined class of 7/8 boys.

I am now in the third week of school with this new adventure, and the results are AMAZING. From the very first day, the boys have been like different people. They are not afraid to sing and to sing out, and they are not afraid to make mistakes. We were singing Row, Row, Row Your Boat to preliminarily and quickly place them on parts (I have them in three groups, which I am calling Tenor I, Tenor II, and Baritone) and none of the students were bashful to have me walk in front of them to hear their range. Discussing the voice change and the way it effects the body, etc. was not awkward or uncomfortable, and the overall climate in the learning environment is one of team togetherness and motivation. I have found that they seem very interested in festival and how all of that works, and I think the male mind often likes the competition of achievement.

The students are singing with a fuller, MUCH more confident tone than they did last year, and I know it is because they are all on a part that is comfortable for them to sing. They are able to sing three parts, and keep the parts pretty well, because everyone is singing in their "sweet spots." Feedback that Mr. Zurkan has been given include comments like: "I never knew guys could sound that good," and "It is so much easier to sing without the girls." Often the natural reaction of 7/8 girls is to giggle at things, which is not a bad thing, but the boys in choir with

My First Year Teaching Gender Choirs at the Middle Level

I teach mostly high school, but last school year I had the chance to team teach 8th grade choir at Hart Middle School with my esteemed colleague, Jeffrey Zurkan. We split up the students often by part to learn things, and we noticed that the boys were always soooo much more confident when they were in the other room away from the girls, and that the girls were always more focused when without the boys. At the MMC, the wonderful boys from Jenison and the TTB Honors choir were inspiring examples of what can be accomplished with middle school male voices. We decided to give

them often interpret the giggles in a different way than an adult would.

I am only working with the boys, but Jeff Zurkan's experience with the choirs of females has yeilded similar results. We are both learning music at a faster rate, with more focus and attention from the students, and a less threatening atmosphere.

I know we are not revolutionary in this idea, and that there are numerous programs in the state that use gender choirs in the middle school. But I thought it would be nice to share HOW AMAZING I think it is in my innaugural experience. It is CLEARLY the best choice for kids, and I can't wait to see how a full year of this will impact learning, and how this change will filter to the high school. I anticipate greater numbers from both genders, and a greater level of achievement.



Pamela Pierson
Director State
Events
Pop & Chamber
Festivals

Now More Than Ever - We Need MSVMA

When I use the word 'we' I am referring to all of us, every single secondary choral educator in the state of Michigan. How can we *not* belong to MSVMA? We all are unrelenting in our belief that music is an indispensable part of a quality educational experience. The presence of MSVMA in our professional lives provides choral education in Michigan the foundation that provides

us much needed advocacy, professional support, visibility, quality educational experiences, community involvement and more. I believe that just about everything we need can be found through the Michigan School Vocal Music Association. I am so proud to be part of an organization that does so much for teachers and students. I am so proud to be connected with such a passionate circle of MSVMA members who work tirelessly. I can't imagine my life without MSVMA, can you?

Board continued...

MSVMA Chamber Choir Festivals

Would you like your students to hear choirs from other schools? Would you like your students to support choirs from other schools? Would you like your students to perform in a friendly, supportive, non-judgmental environment? Would you like your students to meet their peers from other school choirs? All this and more are outcomes of participation in a MSVMA Chamber Choirs Festival. We hope you consider this unique MSVMA sponsored event and visit the web site for more information!

Musical Theatre Solo & Ensemble

Please watch the web site for updated policies and procedures for the Musical Theater Solo & Ensemble Festivals to be held on November 8, 2014. All entries will be made online and the ap-

plication deadline is Oct. 18, 2014. Many thanks to the East Site Coordinator Christopher Pratt of Grosse Pointe South HS and West Site Coordinator Dr. Chuck Norris of Grand Valley State University. A portion of the Oct. 4 MSVMA Adjudicator Clinic will be for Musical Theater Solo & Ensemble with clinician Lynn Church. We are happy to be able to provide this experience again and hope that all participants have a great experience.

Many thanks to the Musical Theater S & E Steering Committee for their work to revise Policies and Procedures.

Sally Mikat

Robert Doyle

Christopher Pratt



**Mandy Scott
Director of
Sight Reading
and Repertoire**

**Senior High
Additions for 2014-15
Complete List located at the MSVMA Website
www.msvma.org**

Primary

Good Timber - Jeff Cobb; TTB; Mysterium Music jeffrey@jeffreycobb.com

Blessing - Katie Moran Bart; SSA; Neil A. Kjos Music Company KJ.C8425
Dame Nachtigall - Johann Hermann Schein, ed. Malin; SSA; Belwin Mills OCT 2461
Two European Madrigals - Jannequin/Lange, arr. Harris; choose one; SSA; Walton HL08501489
Coro di Ninfe - Gioachino Rossini; SSA; Carus Verlag 40.713/40

The Word Was God - Rosephanye Powell; SATB; Hal Leonard JG2196
Laudate Dominum KV339- WA Mozart; SATB w/sop solo; Barenreiter Verlag BA5339a

Intermediate

Santa Lucia - Teodoro Cottrau, arr. by Henry Leck; TB; in Italian; Hal Leonard 08743511
Laudate Pueri - Felix Mendelssohn ed. Eklund; TTB; Santa Barbara Music Publishing SBMP 433

I Had A Paint Box - Z. Randall Stroope; SA; Colla Voce 48-96900
And Natured Smiled - Allen Koepke; SSA or TTB; Santa Barbara Music Publishing SB.SBMP-36
Pie Jesu - Faure, arr. by Jill Gallina; SSA; Shawnee Press HL.35026624
Nuit d'etoiles - Debussy, arr. by Alan Raines; SSA; in French; Walton Music 10027651
O Pastorelle Addio - Umberto Giordano; SSA divisi; in Italian; G. Schirmer OC11602 (HL.50314910)

Esto Les Digo - Kinley Lange; SATB; Alliance Amp 0402
Gloria - Antonin Vivaldi, arr. by Collins; SATB; Cambiata Press M117207

Board *continued...*

Advanced

I Come Singing - Eric William Barnum; TTBB; Graphite Publishing GP-B009
O Lux Beatissima - Howard Helvey; TTBB; Hinshaw Music HMC 2192

O Frondens Virga - von Bingen, arr. by Drew Collins SSA; Walton Music HL 08501533
Two Eastern Pictures, I. Spring or II. Summer - Gustav Holst; SSA divisi; choose one; Galaxy Music Corporation EC.1.5078
As Costureiras (The Sewing Girls) - Heitor Villa-Lobos; SSAA; in Portuguese; Hal Leonard HL50302170

Bar'chu (Barechu) The Two Souls of Solomon - Salamone Rossi; SAB; in Hebrew; Accent ACC96119
Tonight Eternity Alone - Rene Clausen; SATB; Mark Foster, MF3034
*Charm Me Asleep - Henry Leslie; SSATB; Hinshaw Music HMC-827
Der Abend - Johannes Brahms Arr. by Shaw/Parker; SATB; G Schirmer 50304830
Bogoroditse Djovo - Arvo Paert; SATB; Universal Edition UE30414
Gaudete Omnes - Jan Pieterszoon Sweelinck ed. by Richard Bjella; SSATB a cappella;
Alliance AMP 0844

Corrections for 2014-15

Complete List located at the MSVMA Website
www.msvma.org

9/14/13 Roses I Send to You, Chatman, corrected to HS Pri
9/14/13 Lake Isle of Innisfree, Daley, double entry deleted, kept the HS Pri
9/14/13 At Twilight, Snyder, was incorrectly labeled as "Advanced." changed it to "Primary"
12/20/13 Cantate Domino, Schutz, was labeled SSAA, SSA only offered by publisher, changed to SSA
5/27/2014 Take Me to The Water, Rollo Dilworth, Hal Leonard, Primary or intermediate??, changed to Intermediate
5/27/2014 I Am In Need of Music, Brunner, SATB added, SSAA already there
5/27/2014 Hava Nageela, Maurice Goldman, Lawson Gould, SATB Adv added, TTBB already there
5/27/2014 I Will Be Earth, Walker, SATB intermediate added, SSAA was already there

Solo Repertoire

Additions for 2014-15

Complete List located at the MSVMA Website
www.msvma.org

S&E Required book additions:

Chopin: 12 Mazurkas for Voice & Piano
My Heart Slings: Solo Songs for the Developing Treble Voice, Carl Fisher
Daffodils, Violets & Snowflakes, Hal Leonard
Young Ladies, Shipmates & Journeys, Hal Leonard
Heroes and Vagabonds: Solo Songs for the Male Changing Voice, Carl Fisher
Traveling on: Solo Songs for the Male Changing Voice, Carl Fischer
Let Nature Sing, Brilee
Sing Me a Song, Alfred
Standard Vocal Literature, Hal Leonard

Board continued...



**Angel Gippert
Director
Honors Choirs**

As we begin thinking about everything that must be done at the start of a new school year, be sure to include the Honors Choir program in your plans. We have many amazing conductors this year from which our students could learn so much. The conductors guiding our students in those few hours of artistic genius for 2014-15 are:

HS SATB – Shirley Lemon
HS TTBB – Dr. Michael Mitchell
HS SSAA – Dr. Sandra Snow
6-7-8 SA – Betsy Graham Marsh
7-8-9 SSA – Mary Alice Stollak
7-8-9 TTB – Phil Johnson

HS All State – Dr. Jerry Blackstone, University of Michigan

Our biggest change this year will be the ONLINE auditions for the HS Regional Honors Choir. We hope that this will encourage more students to participate (no longer will they have to drive several hours for a short audition) and also keep the judging equal across all regions. Please make sure that you read the information/instructions found on the MSVMA website under the Honors choir heading. We are very excited about this change and anticipate great results!

Another change is found at the 6-7-8-9 level of auditions. A proposal passed at the January board meeting which allows each school to send up to 24 singers when used in more than 1 combination of groups SA (duets), SSA (trios), and TTB (trios), but not more than 7 duets for SA, 5 trios for TTB, and 5 trios for SSA when used singly from the same school.

Last year, 879 unique students across the state participated in the program at the Regional, State, and All State level! This is slightly up from the previous year with 859 student participants. One of our primary goals this year will be to continue to increase the number of students who audition and subsequently, increase the size & quality of the choirs at the regional and State level. We hope that the ONLINE auditions will help encourage participation at the HS level. Don't forget that you can send up to 24 students to the 6-7-8-9 auditions and 32 students to the High School auditions.

Our secondary goal will continue to be reinforcing student music -preparation and memorization for each event through individual testing. Two years ago, we implemented this testing at the State

and All-State levels and we found that overall, students came to these rehearsals much more prepared than previous years. Rehearsals were as a result, much more productive beginning with the very first rehearsal. Responsibility for success lies squarely on the shoulders of directors who send their students and relates directly to the time they invest in preparing the music. Please continue to help students in their preparation.

We have a fabulous Honors Choir administrative team in place to help deal with all aspects of organizing and managing students, events, and logistics. Our 2013-15 team includes:

6-7-8 SA Coordinator – Amanda Koba
7-8-9 SSA Coordinator – Gail Worden
7-8-9 TTBB Coordinator – Mark Shepherd
6-7-8-9 Supervisor – Eric Floetke
Region A/State SSAA Coordinator – Chris Hodges
Region B/State SATB Coordinator – Katie Rohwer
Region C/State TTBB Coordinator – Andrew Hathikhanavalala
Region D Coordinator – John Beck
All State Coordinator – Nate Degner
HS Supervisor – Ben Rodgers
Executive Board Director of Honors Choirs – Angel Gippert

Our coordinators and supervisors put in countless volunteer hours in order to provide the youth of Michigan with outstanding musical experiences and memories! Thank you again to all those listed above who served MSMVA as coordinators and supervisors this past year. I would also like to thank Adam Wurst for the countless hours he has spent on preparing up for the HS online auditions. He has such vision for us and we would not be where we are today without his insight.

Every year brings new faces, new host locations, deadlines, dates, fees, repertoire, and a variety of details. The MSVMA website is the repository of all current knowledge and information concerning MSVMA – Please make sure that you visit the website often. Below is some information that can be found on our website:

2014-2015 6-7-8-9 Honors Choir Dates

September 23 - Audition Registration DEADLINE

October 18 – Auditions, @ Allendale HS and Monroe MS

November 1 - Rehearsal & ALL Fees/Forms DEADLINE, @ Birch Run HS

November 15 – Rehearsal, @ Allendale

January 3, 2015 – Rehearsal, @ Walled Lake Northern HS

January 22, 2015 - State rehearsal & MMC performance @ 6:30 PM THURSDAY

Board *continued...*

2014-2015 High School Honors Choir Dates

September 16 - Audition Registration/Application Summary DEADLINE
September 23 - Regional Auditions open for ONLINE submissions
October 8 - Regional Auditions ONLINE submissions DEADLINE at midnight
October 20 - Audition results emailed to Directors
October 24 - Regional Honors Choir/State Auditions Registration DEADLINE
December 6 - Regional Honors Choir/State Auditions

Region A	Region B	Region C	Region D
Flushing HS	Western MI University	South Lyon HS	Escanaba HS

December 12 - State Honors Choir Registration DEADLINE

January 22-24, 2015 - State Honors Choir @ MMC

February 1, 2015 - All-State selection announced

March 1, 2015 - All State Registration DEADLINE

May 7-9, 2015 - All State Honors Choir @ WMU

Official source of all music and correct editions: Musical Resources, <http://www.musical-resources.com/>

Grade 6-7-8-9 HONORS CHOIR REPERTOIRE 2014-15

Betsy Graham Marsh

6-7-8 SA

Will There Really Be a Morning? Craig Hella Johnson
Evening Prayer from Hansel and Gretel Humperdinck
The Old Carrion Crow Mary Goetze
Ave Maria Bach/Gounod arr. Leininger
Chauntecleere David Brunner
Bonsa Aba arr. Victor C. Johnson

Alliance Music Pub AMP0620 AUDITION
G Schirmer 50301270 CLINIC
Boosey & Hawkes 48004158
Alliance Music Publishing AMP0083
Boosey & Hawkes 48019725
Heritage Music Press 15/2654H

Mary Alice Stollak

7-8-9 SSA

A New Day **Audrey Snyder**
As I Walk in Beauty **Bob Moore**
Cantate Domino Paul Ayres Santa Barbara Music Publishing SBMP526
How Can I Keep From Singing arr. Neil Ginsberg Santa Barbara Music Publishing SBMP223
Jordan's Angels Rollo Dilworth Hal Leonard HL 08551668

Hal Leonard HL 08703268 AUDITION
Santa Barbara SBMP 1061 CLINIC
Santa Barbara Music Publishing SBMP526
Santa Barbara Music Publishing SBMP223
Hal Leonard HL 08551668

Phil Johnson

7-8-9 TTB

Sing Me a Song of a Lad That is Gone Porterfield
That Heart I'll Give **Laura Farnell**
Amor Vittorioso Gastoldi/Leininger
Good Timber Jeffrey Cobb
I'm Bound Away arr. Donald Moore Belwin SV9313
Amo, Amas, I Love a Lass arr. Marshall Bartolomew Mercury Music 352-00133

Alfred Publishing TTB SV90 AUDITION
Alliance Music AMP 0785 CLINIC
Alliance Music AMP 0784
Mysterium Music www.jeffreycobb.com

Board *continued...*

HIGH SCHOOL HONORS CHOIR REPERTOIRE 2014-15

Shirley Lemon

HS – SATB

Jubilate Deo

The Music of Living

Gloria Fanfare

Serenity

Duermete Negrito

My Souls Been Anchored

She Moved Through the Fair

Orlando de Lassus

Dan Forrest

Jeffery Ames

Ola Gjeilo

Yupanqui arr. Sole

Moses Hogan

David Mooney

G. Schirmer 50318520

Hinshaw 2321

Walton Music 08501754

Walton Music 08501809

Earthsongs S-70

Hal Leonard 08703235

ECS Publishing 6226

AUDITION

REGIONAL

Sandra Snow

HS – SSAA

Give me a little more time

Travelin Home

Ave regina, caelorum

Cedit, Hyems (Be Gone, Winter)

Song of the Angels(Gloria)

Joshua

arr. Derrick Fox

arr. Andrea Ramsey

Cozzolani/ed. Macmullen

Abbie Betinis

Mark Sirett

Caldwell/Ivory

unpublished (pdf w/permission)**REGIONAL**

Carl Fischer

Boosey & Hawkes

G. Schirmer 50490336

Boosey & Hawkes

earthsongs S-308

Michael A. Mitchell

HS – TTBB

Love is Here to Stay

Rainbow 'Round My Shoulder

The Drummer and the Cook

Ramkali

Bonse Aba

Walk in Jerusalem

Walter L. Pelz

arr. Robert deCormier

Shaw/Parker

Ethan Sperry

Fischer

Paul Rardin

Morningstar 50-9753

REGIONAL

Lawson-Gould 51757

REGIONAL

Lawson-Gould 51057

Earthsongs 251

Alliance AMP0750

Santa Barbara SBMP 352

High School ALL STATE Repertoire
Dr. Jerry Blackstone, University of Michigan

Veni Sancte

O Vos Omnes

Ballade to the Moon

Dominus Vobiscum

The Road Not Taken

Skip to My Lou

Wolfgang A. Mozart

Thomas Luis de Victoria

Daniel Elder

Sydney Guillaume

Randall Thompson

arr. Paul Busselberg

Arista: AE 581

Shawnee Press: (Code #MF 2117) HL 35015782

GIA: G-8071

Walton: HL08501782

ECS 2485

Walton: HL08501724

Board *continued...*

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 for MS or ONLINE credit card for the HS.
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.org> (*only 6789 SA duets and TTB trios 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.

It is my honor and privilege to step into this role and serve MSVMA as the Executive Board Director of Honors Choirs. Following exemplary leaders in this position such as Mark Krempski and Randy VanWingerden is humbling and quite daunting. I will do all that I can to support this amazing program that takes our singers out of their regular choral world, introduces them to the great vastness of all the talent throughout the state, and creates life-changing musical experiences and memories. In order to continue this extraordinary musical experience each year, we need your students to participate in the Honors Choir program! We hope to grow each year with an increase in participation. Please encourage as many of your students as possible who would greatly benefit from the program to audition in October! Now go start advocating...



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Michigan School Vocal Music Association
PO Box 1131
Big Rapids MI 49307-1131

District Information

Please check your district web pages for important information;

- District Meetings
- District Festival Dates, locations and application deadlines

All District Festival transfer requests are due by November 15th.



Michigan School Vocal Music Association

Serving vocal music education in Michigan since 1937

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