

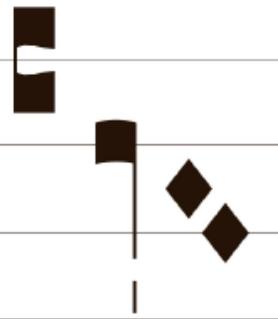


JOURNAL



Spring 2014

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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.

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www.msvma.org

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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

Spring 2014
Volume 48, Number 2

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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Curt Isakson • Shelby High School Band Director • Shelby, MI

MSVMA President's Message

Doug Armstead



Welcome to a new beginning for both you and your students. Twenty some years ago when I began teaching, I would have never dreamed education and teachers would be constantly degraded and blamed for the financial problems in our state and why every student is not attending college to earn their Bachelor's degree. This constant attack has been the deciding factor on

outstanding teachers to retire sooner than planned and for others to start counting the day until they can retire. Others have found that their self-esteem has slowly eroded away. They have begun questioning everything they do. Teachers are not the only ones suffering from low self-esteem. Our students are constantly being told they do not measure up to other students and in order to succeed, they must achieve better and higher on every standardize test they take. It is time for us to take control of our lives and the emotional life of every student we work with.

I had the great honor to work with the first middle school TTBB state honors choir. When I entered the first rehearsal, I noticed ninety young men standing there with their shoulders pulled in and their heads dropped. They were all suffering from low self-esteem. I thought this was only a problem with my own students, not with ninety amazing young singers that had been selected to sing in this choir. **STAND TALL AND PROUD, YOU ARE NOT SINGERS, YOU ARE MUSICIANS! NEVER FORGET THAT!** Slowly their body language and their spirits began to change. Over the next three rehearsals, my main focus was to build them up and to make them feel great about themselves. I teach. Simply put, the vehicle I use to teach is music. But I teach much more than that. I teach LIFE LESSONS. Through music, I teach young people how to live with a positive self-esteem and how to express themselves in a positive way.

As teachers, we must take care of ourselves first. We cannot inspire our students to be better if we are not living and showing them day by day. I found this article on building self-esteem. I encourage all of you to start today with a positive outlook on teaching for both you and your students.

1. Dress Nicely. When you look good, you feel good. You want to be treated like a professional? Than dress

like a professional. No one will ever criticize you for dressing nice.

2. Have good hygiene. Simple things like ironing your clothes, brushing your hair and trimming your beard and don't forget to brush your teeth!
3. Practice good Posture at all times. Stand tall and proud and ask your students to do that all of the time. Never allow them to slouch when they sing. When you walk around the room, make sure your posture is amazing. Students will notice.
4. Work out regularly. Physical fitness is a huge effect on self-esteem. If you are out of shape, you feel insecure and unattractive. It also builds your endurance so you can keep your energy high all day long.
5. Give back to Others. Volunteer someplace in your community or school. How many times do they need people to chaperon a dance or event after school? This will make you feel good and will show your students you have a vested interest in their lives outside of the classroom.
6. Compliment others. Break the cycle of negativity. Take the higher road and always be positive.
7. Speak up! Many people never speak up because they are afraid that people will judge them. This is can be very difficult, especially if you are speaking up for others. Remember to always be positive and never let your actions become negative.
8. Stop the negative thoughts. Try to always think of the positive. Push the negative aside.
9. Face your fears from failure. We all fail from time to time. Admit our failures, do not give up, and try again. Eventually, you will succeed. Remember those successes and build on them.
10. Appreciate yourself and reward yourself when you succeed. We all have strengths and weaknesses, habits and principles that define who we are. Spend more time on the qualities about yourself that you like and less on the ones you dislike. Never forget to treat yourself to something nice and bask in the glow of your success. Set goals and when you reach them, party like a rock star!

Every day, encourage yourself and your students to be better. Not for the next exam or the next choir concert, but for you! Don't focus on the rating, but on how much everyone has improved. Every day, compliment your students. Tell them how proud you are of them. When you do this, everyone will succeed. This is the reason I teach everyday.

From the Desk of Virginia Kerwin, MSVMA Executive Director



Congratulations and thank you to the MSVMA Michigan Music Conference Team who planned and produced yet another outstanding event. It takes so many volunteers to ensure the smooth execution of such a conference and MSVMA is most fortunate to have so many talented and enthusiastic teachers who are willing to assume these leadership roles:

Erich Wangeman – MMC Executive Board
Wendee Wolf-Schlarf – MMC Planning Committee Chair
Adam Wurst – MMC Technology Coordinator and MSVMA Staff
Steve Lorenz – MMC Planning Committee
Doug Armstead – MMC Planning Committee
Angel Gippert – MMC Planning Committee – Honors Choir
Benjamin Rodgers – HS Honors Choir Supervisor
Chris Hodges – SSAA Coordinator
Andrew Hathikhanavala – TTBB Coordinator

Katie Rohwer – SATB Coordinator
Eric Floetke – 6-7-8-9 Honors Choir Supervisor
Amanda Koba – SA Coordinor
Gail Worden – SSA Coordinator
Mark Shepard – TTB Coordinator
Nancy Bray – MSVMA Staff
Pam Hughes – MSVMA Staff
Russ Schlarf – MSVMA Equipment Moving
Julia Holt – MSVMA Exhibit Booth
Pam Pierson – MSVMA Exhibit Booth
Brandon Ulrich – MSVMA Exhibit Booth

The artistry of the following teacher/conductors inspired us all:

- Meghan Eldred, DeWitt High School Select Ensemble
- Tamara Grove, Traverse City Central High School Choral-Aires
- Jolene Plotzke, Rochester High School Chamber Ladies
- Les Rowsey and Steven Waters, Jenison Junior/Senior High Male Chorus
- Erin Stier and Carrie Ledet, West Ottawa 6th and 7th Grade Honors Choir
- Cheryl Valentine, Detroit School of the Arts Vision Male Ensemble
- Dr. Julie Skadsem, 6-7-8 SA Honors Choir
- Kelli Falls, 7-8-9 SSA Honors Choir
- Doug Armstead, 7-8-9 TTB Honors Choir
- Mandy Scott, High School SSAA Honors Choir
- Dr. Robert Oster, High School TTBB Honors Choir
- John Beck, High School SATB Honors Choir

Membership

The Annual Membership Meeting experienced a new format, time, and location at MMC this year – Meeting Reception, 5:00 pm to 7:00 pm, Imperial Ballroom. Judging by the attendance of 185 people (100% increase over 2013) we made the right decision. One of the evening's highlights was a fantastic choral serenade by MEME (Michigan Music Educators Male Ensemble). Thank you Dr. Clayton Parr director, Dustin Morris, Marc Meyers, Kyle Zeuch, Nathan Masterson, Emerick Dee, Chris Hodges, and Michael Peterson. In addition to honoring the newly elected emeriti (see page 21) and announcing the election results for Teacher of the Year (see page 18) and 2016 Honors Choir Directors (see page 19) MSVMA introduced the retiring 2012-2013 leadership team.

- Meghan Eldred, State Choral Festival CENTRAL Supervisor
- Erin Hoekstra, District #11 Manager

Executive Director *continued...*

- Mark Lundgren, MYAF Supervisor
- Katherine Rohwer, District #6 Co-Manager
- Rebecca Selvidge, District #6 Co-Manager
- Jacqueline Thompson, District #2 Co-Manager

In addition, there are 5 retiring board members whose service to MSVMA in leadership positions has been vast:

- Rod Bushey, Treasurer
- Cheryl Gapinski, 6-7-8-9 Honors Choir Supervisor, District Manager, District Treasurer
- Steve Hinz – Past President, President, President Elect, Summer Workshop Supervisor, District Manager
- Wendy Treacher, Past President, President, President Elect, Summer Workshop Supervisor, HS State Choral Festival Supervisor, JMS State Choral Festival Supervisor, District Manager
- Richard Wolf, Awards and Medals Supervisor, Honors Choir Supervisor, District Manager, Sight Reading Composer, Editor of online MSVMA Handbook

In many organizations with which I have been associated the opinions of the general membership are solicited, but rarely taken into consideration when making organizational decisions. I am so proud to be a part of an association – MSVMA – that listens and finds ways to address the needs of its diverse membership base. Adam Wurst and Julia Holt have done an extraordinary job considering the issues of fair membership dues, discussing possible options with the MSVMA Full Board at its January meeting, and now providing you the membership an opportunity to provide input as part of the decision making process. Thank you in advance for completing the online survey that you received.

I am very happy to announce that Andrew Minear (formerly choral educator with Dr. Phillips High School in Orlando FLA <https://www.youtube.com/watch?v=HC0JFQgb0jQ> and currently a DMA student at Michigan State University) has volunteered to be coordinator for MSVMA student memberships. Currently we have 23 student members from primarily colleges and universities. Andrew is excited to submit session proposals for the 2015 Michigan Music Conference that will appeal to student members particularly. We have also discussed having a fellowship time for MSVMA student members at the conference. If you have ideas or suggestions, please feel free to contact him at minearan@msu.edu. Remember that student membership fees are \$10 per year. MSVMA and MSBOA share a joint membership.

Please read Shirley Lemon's article in this issue titled "The Art of Advocacy." The word "advocacy" is so daunting. However, she gives MSVMA members relevant ideas for getting the advocacy bandwagon going in your district right away!!!!

Adjudication

I'm looking forward to seeing many of you in March and April at District Choral, State Solo & Ensemble, and State Choral Festivals. Please remember to complete the online adjudicator evaluation form. Best Wishes one and all.

The list of judges for the 2014 State Choral Festivals is impressive!!

West Site, Les Rowsey supervisor

Jenison High School, Jenison

April 22 & 23

- Dr. Lynn Brinckmeyer, University of Texas
- Dr. Eric Johnson, Northern Illinois University
- Lindsay Kratky, Traverse West Junior High School
- Dr. Robert Oster, Lakewood Choral Society
- Dr. Clayton Parr, Albion College
- Dr. Pearl Shangkuan, Calvin College

South Site, Monty Bishop supervisor

Holt High School, Holt

April 24 & 25

- Norma Freeman, retired Saline Public Schools
- Dr. Eric Johnson, Northern Illinois University
- Dr. Joey Martin, University of Texas
- Andrew Minear, Michigan State University

Brandon Williams, Michigan State University
Kelly Ann Nelson, Cincinnati Boychoir

East Site, Marge Payne supervisor

Walled Lake Northern High School, Walled Lake

April 29 & 30

Dr. Jerry Blackstone, University of Michigan
Dr. Patricia Fleitas, Florida Atlantic University
Norma Freeman, retired Saline Public Schools
Mark Johnson, Minnesota Boychoir
Dr. Kristina MacMullen, Ohio State University
Thomas Rinn, Juan Seguin High School

Central Site, Emerick Dee supervisor

Central Michigan University, Mount Pleasant

May 6 & 7

Dr. Ryan Beeken, Indiana University
Trey Jacobs, Turtle Creek Chorale
Dr. Andrea Ramsey, Ohio State University
Dr. David Rayl, Michigan State University
Dr. Joshua Oppenheim, Kansas State University
Dr. Julie Yu-Oppenheim, Kansas State University

Full Board Meeting Highlights

The following proposals were considered for action at the January 16, 2014 MSVMA Full Board Meeting:

- Proposal 13-09. In the event of an emergency, such as health or transportation issues, the 6789 Honors Choir Site Supervisor may grant the substitution of a singer from a school that is represented by not more than the maximum number of singers, according to MSVMA application guidelines. The substitute singer must sing the same part as that of the missing singer and will not be considered for State Honors Choir for the group in which they are acting as a substitute. The substitution must be announced to the adjudicator prior to audition by the Site Supervisor. ACTION: Passed
- Proposal 13-10. Increase the limit from 15 singers to no more than 24 singers changing the current language for clarification from:
“Each school may send any combination of 15 singers for the SA (duets), SSA (trios), and TTB (trios) choirs. Schools may lend a singer to any other member school to complete a trio, or duet. However, no single school may have more than a total of 15.”
to
Each school may send up to no more than 24 singers when used in more than 1 combination of group (SA, TTB, SSA); not more than 7 duets for SA, 5 trios for TTB, and 5 trios for SSA when used singly from the same school. Schools may continue to substitute a singer to participate with another member school to complete a trio according to MSVMA Honors Choir guidelines. ACTION: Passed
- Proposal 13-11. Teachers that support their district's vocal music program by offering lessons to students at levels they may not teach (ie. middle school teacher providing voice lessons to high school students, high school teacher providing voice lessons to middle school students) can simplify the S&E registration process by registering students directly. ACTION: Defeated

A Constitutional Amendment was discussed at the full board meeting and approved for distribution to the membership in compliance with procedures outlined in the MSVMA Constitution and Bylaws. It will be emailed to the membership on March 15th. This proposed change in the constitution will allow greater flexibility for the participation of 6th graders in MSVMA events regardless of school type or size. It is an outgrowth of ongoing strategic planning discussions as they relate to the MSVMA Vision Statement: MSVMA members actively and innovatively respond to the evolving facets of vocal music education through collaboration, advocacy, technology, and lifelong learning opportunities that meet the needs of a diverse population.

MSVMA Financial Report for the Period July 1, 2013– December 31, 2013

RECEIPTS	<u>2013-2014</u>	<u>Actual</u>	EXPENDITURES	<u>2013-2014</u>	<u>Actual</u>
Accountant			Accountant	3000.00	730.00
Adjudication			Adjudication	4500.00	1001.12
Awards & Medals	40000.00	590.00	Awards & Medals	35000.00	7288.97
Executive Board			Executive Board	11000.00	2622.22
Full Board		1072.26	Full Board	17000.00	7245.90
HS Honors Choir	59000.00	26464.00	HS Honors Choir	59000.00	25471.42
JH/MS Honors Choir	37000.00	32967.00	JH/MS Honors Choir	37000.00	17754.85
Legal Counsel			Legal Counsel	1000.00	
Membership	198000.00	191429.23	Membership	2000.00	2511.43
Miscellaneous	100.00		Miscellaneous	500.00	
MYAF	1750.00	110.20	MYAF	3000.00	635.10
Pop & Chamber Festival	1000.00	375.00	Pop & Chamber Festival	1000.00	200.00
Professional Development	29000.00	21515.20	Professional Development	27500.00	19255.93
Publications	3000.00	3050.00	Publications	2000.00	
Sight Reading	6500.00	4083.25	Sight Reading	6000.00	1250.00
State Choral Festival	48000.00		State Choral Festival	48000.00	4987.60
State Solo & Ensemble Fest.	55500.00		State Solo & Ensemble Festival	55500.00	50.40
Technology Development			Technology Development	10000.00	6992.60
Office Management	600.00	640.72	Office Management	156450.00	75444.68
TOTAL	479450.00	282296.86	TOTAL	479450.00	173442.22



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Feature: Advocacy Shirley Lemon

Advocacy is essential to the health and well being of your choral program. In good times (when was that exactly?) and bad, the value and benefits of your music program need to be trumpeted to the public.

It can be a daunting task, thus relegated to the bottom of the priority list. It is my hope that as your advocacy supervisor I can help you find the means to make advocacy as important and relevant as preparing for festival.

In the remaining few months of the school year you will receive bi monthly email blasts about procedures to promote your program. I would encourage all of you to email me with advocacy strategies that have worked for you. shirleylemon@msvma.org

I am putting together a task force of MSVMA retired and emeriti teachers to personally lend their strength and expertise to encourage and endorse your efforts in the classroom. You will continue to hear from me via the newsletter. I am committed to strengthening and supporting the incredible vocal music education that continues to be an inspiration to the students in Michigan.

I believe that while support is worthwhile, we need to build advocates for our programs. "I support you" is different than "I will advocate for you." It is the difference between someone saying "Good job" to you after a concert, and writing a letter to your superintendent outlining and celebrating that "good job". "When you're good at something you'll tell everyone. When you're great, they'll tell you," Walter Payton (da Bears).

Advocacy has many components. If we clarify and streamline them into a manageable structure, advocacy will become manageable. Then you can become the ultimate advocate for your own classroom.

Advocacy can be structured into four elements: Instruction, Service, Recognition, State Knowledge/Participation.

Instruction can be your most crucial and relevant instrument of advocacy. Your students and parents have first hand knowledge of the benefits of music education.

It is then critical that you: facilitate greatness, formulate plans for success, tie state/national standards to the real world, empower in order to risk failure, communicate clearly and constantly, plan and promote music that lifts the human spirit while causing creative problem solving and cooperative learning, be a team player with other academic/co-curricular/extra curricular teachers, example selfless behavior, prepare and execute lesson plans that inspire and instruct, acknowledge and celebrate differences . . . Create a climate that builds community.

The second element is service. Service to your school and community. Find ways you can use your musical gift to celebrate with your community. Sing the National Anthem at school board and city council meetings, sporting events. Combine with the local community choir or a church choir for informances/performances. What event defines your city? Sing there. Rotary, Kiwanis, Counterpart, Senior citizen gatherings. Be a part of your local arts council. Share your talents with your school improvement council. Find a worthwhile organization in your community and offer to provide a benefit concert. Put together a school/community choir for one grand concert in a popular venue. Teach your entire school their fight song. Be a part of any assembly/program that promotes the school system.

Recognition is probably the one advocacy element we understand and are able to accomplish. Celebrate festival ratings, honors choir acceptance, music scholarships, summer camps, singing in the local church/community choir. Recognize these honors at school on the announcements or school newspaper, stand up at a faculty meeting and celebrate. Write press releases for your local paper, put a public service announcement on the radio. School/Choir Websites, blog, facebook, banners, posters. Plan a Celebration Assembly for your school which honors fine arts/academic achievements.

State Knowledge/Participation is the first advocacy element we think of and the one that we feel takes too much time or effort. It can seem overwhelming. Take heart, there are many people out there who are doing the work for you, you just need to know where to look. MMEA Executive Director Cory Micheel-Mays emails legislative updates to our membership. MMEA is part of

Advocacy *continued...*

the larger organization National Association for Music Educators (NAfME.org) which provides members a life raft full of active support. Rick Catherman, Chelsea Public Schools Band Director has formed a group of music educators and advocates: Partnership for Music Education Policy and Development which targets Teacher Evaluations, a K-5 General Music Mandate, and Teacher Preparation (Michigan Teachers Exam).

The Michigan Youth Arts Festival promise is to connect its constituents to information and resources while engaging dialogue on issues facing the creative sector through its website: info@michiganyoutharts.org, media outreach and social media; Marianne Dorais, Executive Director. Sign up for their monthly email newsletter.

Artserve Michigan (artservemichigan.org) is the statewide nonprofit advocacy organization for arts, culture and arts education. Their mission is to “cultivate the creative potential of Michigan’s arts and cultural sector to enhance the health and well-being of Michigan, its people and communities.” Liz Ahrens, Executive Director.

There will be various arenas in which to continue defining these elements. Newsletters, emails, workshops will be forthcoming to help you address the constant and continual advocacy needs of your program.

It is an honor to serve you.

“Never doubt that a small group of thoughtful committed citizens can change the world. Indeed, it’s the only thing that ever has.” Margaret Mead

Recent MSVMA Retirement News
Norma Freeman - Saline High School
Karen Nevins - Ypsilanti Lincoln High School



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MSVMA CELEBRATES WITH DEB ANDRE “Mr. Holland’s Opus” Award Recipient



Deb Andre

Making a Difference

Each year, Bob Rogers Travel presents the Mr. Holland’s Opus Award to outstanding music educators who reflect the traits of the character Mr. Holland from the 1995 film, “Mr. Holland’s Opus”. One of this year’s distinguished recipients is the MSVMA’s own Deb Andre.

unlock their talents, and they make me laugh all the time.” The esteem that Deb gives to her students has now come back to her-- in the form of a nomination to direct the 2014 Michigan Honors Choir.

Deb’s students are always foremost in her mind. “It’s not just about the music,” she explains, “it’s about the kids... Help them strive for excellence. When the students feel like they are part of something excellent, that’s when the magic begins.” Deb’s own experience as a student is a prime example-- her former HS Choir Director, Shirley Lemon, helped her “to find a passion I never knew I had.” That passion has given Deb the seemingly boundless energy to serve on the board of MMEA, chair the state music conference, and work with the All-State Choir—all while serving as adjunct faculty at Grand Valley State University, maintaining a private voice studio, and facilitating clinics.

Deb uses all of these outlets to spread the most important message in any of her lesson plans: “love one another in all we do. Music allows us to relate to everyone. Music allows us to cross those borders and let people into our lives that normally [might] not be able to.”

Deb Andre – Choir Director – Hudsonville Public Schools (MI)

In her twelve years of teaching at Hudsonville Public Schools, Deb’s choirs have performed in district and state festivals, toured Chicago, New York and Florida, and performed at the Michigan Music Conference. Deb knows exactly where a large part of the credit should go: to her students. “They drive me in everything I do. I get to work with amazing young people. [I] try to

This article originally appeared in Bob Rogers Travel’s TRAVELnotes magazine. Reprinted with permission. To obtain a complimentary copy of the original, or to nominate an outstanding music educator for next year’s awards, contact Jeff McLain at 800-373-1423 ext. 222 or jmclain@bobrogerstravel.com.

MSVMA Summer Workshop 2014

**Jerry O. Blackstone
University of Michigan
Director of Choral Activities,
Professor and Chair of Conducting**



Grammy® Award-winning conductor Jerry Blackstone is director of choirs and chair of the conducting department at the University of Michigan School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate level, and administers a choral program of 11 choirs.

Prior to coming to the University of Michigan in 1988, Blackstone served on the music faculties of Phillips University in Oklahoma, Westmont College in California, and Huntington College in Indiana. He holds degrees from the University of Southern California, Indiana University, and Wheaton College.



2014

SESSION 1 June 25 - July 6	SESSION 3 July 23 - August 3
SESSION 2 July 9 - July 20	SESSION 4 August 6 - August 17



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Technology Report

Adam Wurst

MSVMA Communication & Technology
Coordinator

The beginning of the MSVMA Festival Season brings several updates to our online scheduler:

- District S&E soloists who are given a score of 23 are now eligible to attend State S&E. Ratings of “Good-State” (also seen as G-S) will be assigned by the festival supervisor for qualifying events. These events will show up as eligible for state in your “My Events” menu when you are logged into the scheduler as a Director.
- The designation of Good-State was programmed only after D2, D4, and D16 held their festivals. Also, it was discovered that there was a small bug that was caught early once the programming was rolled out. Directors who believe an event should be eligible for state based on the event’s adjudicator rating and who may not see the event listed as eligible for state should contact their District Festival Supervisor to correct the error. Students who legitimately qualify for State S&E will not be penalized for a technical error that is the responsibility of MSVMA.
- Some Directors experienced trouble registering qualifying events for State Festivals because festival information was incomplete in the scheduler for various sites. Once festival information was updated, event information was adjusted and placed into the corresponding state festival. Many thanks to the Directors who brought the issue to light!
- Directors, students, and family members may now lookup event and rating information online! To access this feature, Go to MSVMA.org/FestivalScheduler and click on “Find Your Performance Time!”
- Dorian Business Systems, Inc. continues to deliver valuable updates and fixes to our state of the art scheduler at no additional cost beyond the original quote for development. This has saved MSVMA thousands of dollars as compared to our previous festival scheduler!

In response to the MSVMA Member Survey that was conducted in June 2013, four scenarios were

developed and presented at the January 2014 Full Board Meeting for review and discussion. While a preliminary vote for the top choice of scenarios was conducted in order to send them to the Executive Board for review and development into formal proposals, the vote was too equally split to provide conclusive direction for development.

Members will receive an invitation to complete the “Membership Dues Restructuring Survey” once it has been approved by the Executive Board. This is a critical tool for future development that considers MSVMA’s membership structure and value of membership through the payment of dues. Please watch your email carefully for your invitation to come by the beginning of March!

The last week of January it was reported that an Executive Board member’s email was compromised and had sent phishing messages to personal and professional contacts. MSVMA’s Technology Team was mobilized as a security measure to require all MSVMA.org emails with a two-step password security reset. Many thanks for team’s working quickly to protect MSVMA Executive and Full Board members from any harm through this phishing tactic. **As a reminder: never open email attachments that seem strange, no matter how friendly the sender!**

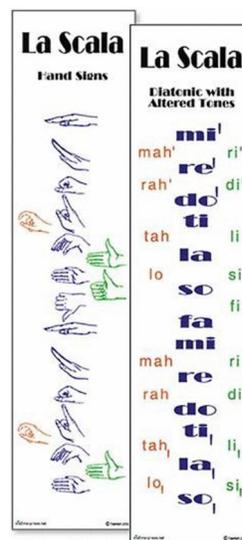
Please take a moment to congratulate Andrea Gay for being appointed to the MMC Technology Planning Team as an MSVMA representative! The committee will still be coordinated by Adam Wurst, as well as assisted by appointed members from MMEA, MSBOA, MASTA. The MMC 2013 Technology Pre-Conference saw several changes in structure and content in order to make it more relevant to teacher’s needs in the classroom. If you have an idea or strategy for using technology with your students, please contact Adam or Andrea to pass along to the MMC Technology Planning Team!

MSVMA has been pursuing partnerships with vendors to bring even greater value to your MSVMA membership. Currently, discounts and resources are available through SightReadingFactory.com, La Scala banners, Master Teacher, and Acceptd. Members who work regularly with products and services to make your vocal music program more vital are encouraged to contact the State Office to explore the possibility of extending services to our membership.

In January, MSVMA’s social media strategy added Twitter to it’s growing toolbox of communication. Our Twitter presence joins that of our Facebook page, YouTube channel, email, and survey tools. To follow us on Twitter, “Follow” us [@MSVMAAssociation!](https://twitter.com/MSVMAAssociation)

In the Fall 2014, High School Regional Honors Choir auditions will be completed online rather than students traveling to assigned sites throughout Michigan. Following Full Board approval this past September, MSVMA is developing the structure for online auditions through Acceptd (www.getAcceptd.com). Many more details will be available to membership this spring and will be shared through the MSVMA website and email announcements.

MSVMA expresses deep appreciation to the following 2013-2014 Business Partners who offer substantial financial savings to MSVMA members.



ADJUDICATION REPORT
Nancy Bray
MSVMA Adjudication Coordinator

Twenty-five people attended the Fall Clinic, which was held on October 5, 2013, at Chelsea HS with Steve Hinz as host. He provided a HS choir and soloist and Andrea Miller of Beach MS provided the MS choir and soloist. The choral portion of the in-service for prospective adjudicators was led by Dr. Kimberly Adams of WMU and the solo portion was led by Lindsay Kratky of Traverse City West MS.

Several Fall Clinic attendees will be participating in an in-service at the D 4 HS S&E festival on Saturday, Jan. 25, 2014, at Howell HS. The choral festival in-service will be held in D 12 at their JM festival at Whitmore Lake HS on Friday, March 7, 2014. Nancy Bray will

lead both sessions.

All slots for the district S&E, district choral, and State S&E festivals have been filled. However, some dates are very tight. Choral festivals are of special concern. Since they are almost always held during the week, there are several spots where no subs are available. If you are a judge and are available for any weekdays not already listed on your Availability Form, please contact me at corbinbray@msvma.org.

Many thanks to the MSVMA Technology Coordinator, Adam Wurst, for designing the on-line, digital Availability Form used for the first time this year. It was deemed to be a huge step forward.

The 2014 Fall Clinic will be held at Jenison HS on Saturday, October 4. Clayton Parr of Albion College will be the choral clinician and Lynne Church of Travers City will be the solo clinician. Emphasis will be placed on the Musical Theatre style of solo singing.

Congratulations to the following individuals who were selected by membership vote to serve MSVMA. Such recognition by the MSVMA membership is evidence of the high respect in which each individual is held as a choral educator in the state of Michigan.



Steven Hinz

2014 Teacher of the Year

Chelsea High School



Russell Larimer

2014 Teacher of the Year

Traverse City West High School
Retired

MSVMA
JH/MS State Honors Choir Directors



Kent Wattleworth
2016 6-7-8-9 SA
Wyandot MS



Julia Holt
2016 6-7-8-9 SSA
Utica Eisenhower HS



Emerick Dee
2016 6-7-8-9 TTB
Roscommon HS & MS

MSVMA
HS State Honors Choir Directors



Wendee Wolf-Schlarf
2016 HS SSAA
Traverse City
Central HS



Clayton Parr
2016 HS TTBB
Albion College



Kimberly Adams
2016 HS SATB
Western Michigan
University

the department of music at
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Our Priority is *Students!*

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Grow as a musician in 9 large ensembles, private lessons and course work. Learn from world renowned musicians. View the 2013-14 concert calendar at www.calvin.edu/music

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Auditions | February 7 & 14, 2015

Application Deadline | January 14, 2015

www.calvin.edu/music/scholarships

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1795 Knollcrest Circle SE | Grand Rapids, MI
616.526.6253 | 1.800.688.0122

www.calvin.edu/music

MSVMA Emeriti Class of 2014

Richard Bushey

- I. **Education**
- Graduate of Mt Pleasant HS, 1967; Choral Director Paul Schlutz
 - BA in Music Education Olivet Nazarene College, 1971; Choral Director Dr. George Dunbar
 - MM in Choral Conducting University Of Michigan, 1976; Advisor Lawrence Marsh
- II. **Teaching Experiences**
- Taught choir at Kearsley HS in fall of 1971 through 2004.
 - Choirs consistently earned superior ratings at District Festivals and often at State Festivals. Soloists and Ensembles consistently received Superior ratings at District and State events.
 - Ensembles were invited to sing at MYAF and twice at the Ensemble Hour at the Midwestern Conference. A Cappella Choir also performed at the Choral Hour at the Midwestern Conference.
 - Soloist were selected to sing at MYAF.
 - Taught 8 years at UM Flint Summer Academy. Taught Theory and Composition, Class Voice and directed small ensembles.
 - Directed the State TTBB Honors Choir in 1985.
 - Director of Flint Knights of Columbus Male Chorus 1979-88.
- III. **Professional Organizations**
- Member of MSVMA since 1971
 - MSVMA adjudicator for over 20 years
 - MSVMA composer of State Solo & Ensemble exercises.
 - Attended Summer MSVMA Workshops at Alma College and MSU.
 - Supervisor of State Solo & Ensemble East Site for 6 years; State Director of Pop and Chamber Festivals for 4 years
 - Hosted District Choral Festivals several times at Kearsley High School
 - Member of ACDA for over 20 years
- IV. **Kearsley High School Activities**
- Kearsley Khorale toured Mexico in 1979; earned a Silver Medal; sang with composer Norman Dello Joio in Mexico City
 - Khorale travelled to Washington DC in 1981

- In 1985, members of Kearsley Choirs (49) toured Taiwan. While there they sang in several Taiwanese schools and shared a conference with a national Taiwanese Chorus.
- In 2001, Kearsley Khorale travelled to Budapest, Hungary and Prague, Czech Republic. In both countries they performed in schools and sang with the choirs in those schools. In Budapest, they were the first Americans to ever visit the host school.
- Sang mass at largest and oldest cathedral in Budapest.
- Kearsley A Cappella Choir sang throughout Michigan and Canada. They did exchanges with choirs from Muskegon, Waverly, Howell, Mt Pleasant, Escanaba and Hamilton and London, Ontario.
- Final seven years at Kearsley, the 600 seat auditorium could not hold two audiences of Holiday concerts. The concert was moved to the 1,500 seat Whiting Auditorium to hold the crowds. Teachers and choir alumni also sang to raise money for Kearsley Christmas charities to help Kearsley families at the holiday.
- Along with four other Flint area schools, they hosted James Mulholland for a 3 day workshop/performance with the composer. Twice Kearsley commissioned compositions to be written for them.



Russell Larimer

Russell Larimer is Director of Choirs at Traverse City West Senior High and Sanctuary Choir Director at the First Congregational Church, Traverse City, Michigan. In his 26th year with Traverse City Schools, Larimer's ensembles from West and Central High Schools have performed on several occasions at the Midwestern Music Conference and at the Michigan Youth Arts Festival. They have also performed at State, Divi-

Emeriti Class of 2014 *continued...*

sional and National ACDA Conventions, have been selected as finalists in the “Choirs of the World” International Musical Eisteddfod in Llangollen, N. Wales ('00, '03), were selected as double category winners in the Musica Mundi International Choral Competition in Budapest, Hungary ('09) and were finalists in the American Prize Competition in '10.

Russ is a graduate of Albion College ('79), and taught for 7 years on the Rosebud Indian Reservation and in the Black Hills of South Dakota prior to his tenure in Traverse City. He has served on the boards of MSVMA, SD-ACDA and MI-ACDA, and conducted MSVMA State Honors Choirs in '92 (SATB), '03 (TTBB) and '11 (SATB).



Shirley Lemon

Shirley knew the minute she walked into Mrs. Dannefel's Kindergarten class in Watervliet, Michigan that she wanted to be a teacher. She was only five years old but was inspired and fascinated by the smile on the teacher's face, the colorful red blocks and a feeling that she was entering a safe and nurturing environment. Fifty four years later, 35 of them teaching in public school, she still feels the same.

After getting her degree from Central Michigan University and interviewing across the state, she and her husband Thom (who had a degree in instrumental music education) both got teaching positions in the West Branch Rose City Public School system. Shirley's memories of West Branch: "Thom and I spent our last \$30 buying paint to make the instrument storage room at the middle school look less like a room in an abandoned building. At the first teacher's meeting they unanimously voted to go on strike. Thom walked the picket line and I wrote the combative news releases for the union. Once the teachers realized we weren't eating they supplied us with lots of homemade meals. Once we settled and got back to work, the rest was easy."

After a year in West Branch, Shirley took a job in the Grant Public School system teaching K-6 general music, 7-12 choirs. The first year she had a middle school choir

(grades 7 & 8) of 80 students. "I took them to MSVMA Choral Festival and had Don Scott as a sight reading adjudicator. We had worked really hard on learning solfege and counting rhythm. We performed primary SATB and sang everything perfectly. After we finished Don came up to me, put his arm around my shoulders and said to my choir: "Don't ever let her go. She is teaching you more than music, she's teaching you life." If this was what MSVMA was all about, I was sold!"

After a year in Grant, the millage failed and the band director was laid off. Shirley's teaching schedule now consisted of middle and high school choirs along with middle and high school bands! Halfway through the year Grand Haven Public Schools had an opening and reluctantly, she applied and was selected.

In 1981 Grand Haven's choral department consisted of one high school choir of 17 students, one junior high school choir of 24 and eight 5th & 6th grade choirs under one teacher. Now in 2014, the high school boasts eight choirs, the middle school seven, and a fifth grade choir program of over 200 students. Three full time teachers and accompanists inspire and instruct over seven hundred students.

Shirley has served MSVMA for over thirty years. She began as District Manager and eventually held every position including President. She directed the 7-8-9 SATB Honors Choir and the High School SSAA Honors Choir and will direct the 2014 High School SATB Honors Choir. She was awarded the MSVMA Teacher of the Year in 1995. She firmly believes that the people she met through MSMVA festivals, workshops, and clinics helped shaped her as a teacher and person.

All of her choirs consistently received superior ratings at both district and state choral festivals. Grand Haven's choirs performed at many MSVMA and ACDA Music Conferences. Her Chamber Choir was chosen three times to perform at the Gala Concert at the Michigan Youth Arts Festival. Shirley had twenty five ensembles and six soloists chosen to perform at the Michigan Youth Arts Festival.

Shirley counts herself fortunate to have worked with many talented and diligent colleagues. She credits many of her administrator's for supporting and

understanding the importance of the choir program. She values the Grand Haven community and thanks them for their wonderful support. She says “I learned the most from the students who chose to be a part of the choir and walked into the classroom everyday ready to give their best. They chose to change lives through their glorious music making.”

Shirley’s advice to her fellow teachers, “Teaching is a noble and honorable profession. You hold the future in your hands every day. Treat every rehearsal, every moment as a glorious opportunity to unleash the greatness of every student. While your work will not be celebrated in the media, it will be celebrated in the heart of every student who gets a glimpse of your selfless soul.”



Linda Martino

Linda was fourteen and a piano student at the All State Program at Interlochen. She was so inspired by the teachers at the camp she decided right then and there to become a music teacher. Her love of music was fostered by her piano teacher, Sister Marie

Raymond at St. Mary’s in Saginaw. Linda was fortunate to be able to study piano privately as a part of the school curriculum. Her four years of high school piano study culminated in a senior recital where she performed works of Rachmaninoff, Mozart and Beethoven. Her younger sister joined her on stage in a duet. Her love of music and wonderful talent propelled her to Aquinas College where she doubled majored in choral music education and speech and drama, graduating in 1972. She received her masters in music education from Western Michigan University in 1981 where she studied with Steve Zegree, Thomas Hardie and Jim McCarty.

Her first teaching position was at St. Alphonsus and Blessed Sacrament Elementary Schools in Grand Rapids, Michigan. Linda taught kindergarten through eighth grade general music and was responsible for a children’s choir and a boy’s choir.

One of the highlights was weekend retreats with other children’s choirs at Blue Lake Fine Arts Camp where renowned children’s choir director Delores Hruby premiered many of her works. Linda says “It was freaking awesome! I was so amazed that I could be a part of something that was life changing.”

After six years she moved on to West Catholic High School in Grand Rapids. Her responsibilities were many and varied. Linda directed Madrigals, women’s choir, and an SATB freshman choir. One of Linda’s fondest memories of MSVMA during this time was attending MSVMA sponsored Madrigal Festival at East Grand Rapids High School hosted by Charles Burch. After one year she began a shared teaching assignment with Grand Rapids Public Schools. She was assigned to Villa Maria, a juvenile lock up for girls. There she directed a women’s choir. “I was the only teacher who had all of the girls at the same time, in the same room. I was never left alone, the principal stood guard. This choir was absolutely amazing! They sang in four parts, had beautiful harmony. At the end of the year they were able to perform a concert with forty-five minutes of music. This choir was one of the best choirs of my teaching career. This experience gave me the courage to believe I could teach anywhere, anyone, anytime.”

Linda directed theater at West, two shows a year. One of her shining moments occurred during Camelot. Lancelot was performed a French exchange student. His father was the editor of Du Monde in Paris. After closing the show in May, the cast generously agreed to perform one more time in June for ‘Lancelot’s parents who travelled from France. “The cast loved each other, loved me and loved the show. It’s a wonderful example of the power of performing arts.”

Linda was asked to build a choral position at Cedar Springs Public Schools. She began her career there teaching middle and high school band while she recruited students for the choral program. She began forming the basics of a choral program in 1985. When she retired in 2012 she left a full middle and high school choir program (taught by two people), a thriving theater program and a television production program. “I loved every single minute at Cedar Springs. They nurtured and encouraged me the entire time I was there. They gave me many opportunities to grow and learn. I became a great teacher because of the atmosphere of risk taking and appreciation. I have so many favorite moments but my heart is drawn to the final concert. To my surprise, at the final song, many alumni stood up and came out of the audience to perform with my current students on stage. They sang “Because I

Knew You” from Wicked. I cried for twenty four hours and could not stop. Seeing students from my first year teaching to my last, I could see the effects of my twenty-seven year teaching career before my eyes.”

Linda was a member of MSVMA for thirty four years. She was a founding member and chairperson of JAMS, accompanied at the summer workshop and served the board as State Solo and Ensemble Supervisor/Central site. “One of my favorite memories of MSVMA is when I accompanied the 7-8-9 SATB Honors Choir under the direction of Thomas Stokes. The level of expertise of both the students and director was inspiring.”

Linda says: “My forty years of teaching were as fulfilling as what I dreamed they would be as that aspiring fourteen year old piano student.”



Judith Roelofs

Judy Roelofs was the choral director at Unity Christian High School in Hudsonville, Michigan from 1999-2012. While at Unity, she taught four daily choirs, as well as extra-curricular groups throughout the year. The groups regularly received excellent/superior ratings at both District and State festivals. Her groups were invited to perform at various times at the Michigan Music Conference, as well as having groups

selected to perform at the Michigan Youth Arts Festival. Her Choral Ensemble was selected as the Outstanding Choir of the Year in 2005. Four soloists were also selected during her tenure to perform at the Michigan Youth Arts Festival.

Mrs. Roelofs was also the director/producer of the school’s annual musical productions, and during that time directed 15 musicals involving close to 100 students in various ways in each production.

Mrs. Roelofs graduated from Grand Valley State University in 1999 with a Bachelor of Music Education and taught at Unity Christian from that time on. She served as the District 10 Manager for MSVMA from 2008-2010, and was the Festival Manager for the Dis-

trict 10 Solo & Ensemble Festival from 2008-2012.

Judy is currently involved as an accompanist at Grand Valley State University where she accompanies the Varsity Men choir, along with various individual choral and instrumental students. She lives in Jenison, Michigan with her husband, Steve, and is blessed to now have more time to spend with her three very busy and active married children and 11 grandchildren.



Nina Scott

Nina Scott retired from the position of Director of Choral Activities at Renaissance High School, after a 39 year career of teaching vocal/choral music, that began in the Flint area, in 2009. The Gulfport, Mississippi native received a BA (cum laude) from Rust College (Mississippi) and an MA from Eastern Michigan University.

Under the direction of Ms. Scott, the choirs, small ensembles and soloists at Renaissance High School consistently received I Superior ratings at MSVMA festivals during her nineteen year tenure. The Renaissance Varsity Chorus was selected as the most outstanding High School Choir in the state of Michigan in 1996 and 1999 at the MSVMA State Choral Festival. Additionally, A Chord, the Renaissance Singers, and The Renaissance Men, and the choir have made thirteen appearances at the Michigan Youth Arts Festival since 1990. The Michigan Youth Arts Festival is the event that showcases the best high school performing artists in the state.

Ms. Scott has served on the State Board of the Michigan American Choral Directors Association. She served on the State Board of the Michigan School Vocal Music Association, as MSVMA District Manager for District 15, and as an MSVMA adjudicator and clinician. She served as the director of the Detroit Public Schools’ Honors Choir. She was elected to conduct the 1999-2000 MSVMA regional honors choir, the 2000-2001 MSVMA State SATB Honors Choir, and the 2004-2005 MSVMA State SSAA Honors Choir. In 2008 Nina served as conductor of the SSAA Choir at Blue Lake Fine Arts Camp. For many years she served as director of the Brazeal Dennard Youth Chorale. She was appointed artistic director of the Brazeal Dennard Chorale in 2006, and served for two years. She served on the board of the Chorister’s Guild for two years,

and currently serves on the board of the Friends of the E. Azalia Hackley Collection at the Detroit Public Library. She is the choral director for the Beverly Thomas Summer Fine Arts Camp. She serves as the Director of Youth Activities for the National Association of Negro Musicians, and serves on their national board. She also conducts the Inspirational Ensemble of Central United Methodist Church in Detroit.

Achievements and Awards include: The National Media Women's National Award of Excellence; Who's Who Among Teachers; The Cambridge Who's Who, The Prevco Citizenship Award; Outstanding Young Women of America; The Superintendent's Excellence Recognition for Volunteers in Education Award; the Iota Phi Lambda Sorority, Inc. Apple for the Teacher Award. Her many honors include: The Booker T. Washington Business Association's Principals and Educator Award for Commitment to Education, and the Spirit of Detroit. She was also honored with a resolution from the Detroit City Council. Ms Scott was elected 2001 MSVMA State Teacher of the Year, and she was also a finalist in 2009 for Teacher of the Year for the State of Michigan. She was appointed as a Queen Mother in Ghana, West Africa. A village in Ghana, Jato, named their school the Nina R. Scott Community School in her honor. She is also a member of Delta Sigma Theta Sorority Incorporated.

In March 2009 Nina Scott founded the United Voices of Detroit Choral Ensembles. This organization is comprised of two choirs. They are the United Voices of Detroit, and the United Voices of Detroit Youth Ensemble. The United Voices of Detroit performed at Carnegie Hall in New York City in March 2012. They performed with a Mass choir under the direction of noted composer and director Jacqueline Hairston. They were also chosen to perform a thirty (30) minute program alone under the direction of Nina R. Scott.

The United Voices of Detroit sponsor a choral music festival in January of each year. The Detroit Spiritual Festival is designed to promote the singing of spirituals in our churches, schools, and on the concert stage. Master spiritual arrangers and composers come from all over the country to participate in this event. This festival is held at Bushnell Congregational Church. The plan is to perpetuate the legacy of this wonderful genre.

The mission of the United Voices of Detroit is to promote unity in the community through music.

Nina plans to continue her work in choral music as artistic director and conductor of these ensembles, and as a clinician/consultant and mentor.

Nina Scott has come to realize that music is the vehicle that God has given to her to carry out her ministry.



Bruce Snyder

Bruce Snyder began directing his first choir at the age of 17. His conducting experience includes middle and high school teaching, community and semi-professional adult groups, preparing choruses for oratorio and opera performances, helping produce the annual all-school musical, and 35 years of church music experience. He has a B.A. from Albion College, a Masters in conducting from Michigan State, and an Ed.S. degree in school administration from Oakland University. His

school choral groups are active in the community, are awarded high scores at regional and state choral festivals, and have been involved in a number of unusually wonderful performing opportunities. These opportunities include: singing for Presidents Ford, Reagan, and Bush, singing on stage at the Fisher Theatre with Karl Haas, singing on stage at the Fox with Kenny Rogers and at Orchestra Hall with the D.S.O., recording "back-up" with Aretha Franklin, and videotaping for Channel 62's production, *Detroit Celebrates the Holidays*. For three years in December the Jills, the select women's ensemble, performed at an international children's peace conference in Prague. Every other summer Mr. Snyder tours Europe with his Andover Honors Chorale. He has also toured Europe with the Orchard Lake Community Church, Presbyterian Chancel Choir. Mr. Snyder has been a choral director in Bloomfield Hills Schools for 32 years, and is in his thirteenth year on staff at the Orchard Lake Community Church, Presbyterian. He has been honored by the School District as a Master Teacher, has received their Distinguished Service Award, and by the Michigan School Vocal Music Association as an all-state honors choir director twice. He was named the MSVMA Teacher of the Year for 2008. Bruce has served the MSVMA as district manager, a host for honors choir rehearsals, numerous solo & ensemble festivals, and as honors choir supervisor. He has been elected twice to conduct an all-state honors choir, and was the co-director of the summer workshop for two years. He is also an adjudicator. A former president of the MSVMA, Bruce has completed a 6 year term on its Executive Board. Bruce and his wife, Jane, have three daughters.

2014 MICHIGAN MUSIC CONFERENCE
Dr. Therees Tkach Hibbard - Headline Clinician
BUILDING BODY VOICES
Embody the Sound, Move the Music



OBF Youth Choral Academy



American Boychoir

BUILDING BODY VOICES

Embody the Sound, Move the Music

I. Singing Through Dancing: The Voice Within

- Our bodies as our instruments – Giving “voice” to the music in us
- Working from the inside-out and the outside-in; embodying the music with your whole self
- Expression: Physical vs. verbal communication – your own conducting gesture as your guide
- The ways we learn: The kinesthetic connection – “body knowing”
- The “total” performance: Body, voice, mind, and spirit

- Inner dancing: Energy from head to toe
 - “dancing on the spot”
 - creating a flow of energy, emotion
 - The face as reflection, communication of the emotion, energy of the music (movement)

Finding the “Feel” - Dalcroze Eurhythmics

“The addition of body movement to music training increases the amount of sensory information forming musical perceptions. When the whole body is used, the nervous system draws information from many networks: not just the hands, but the arms, shoulders, rib cage, and hips. The eyes and ears, as well, join in a blending of sensory systems that reinforce each other in receiving and analyzing musical information.”

from The Rhythm Inside

II. Music and Dance: One art or two? Integration of expression

- **Eurhythmics/Efforts:** Music through movement [Dalcroze]
 - “Good flow”
 - Inner rhythms, “active stillness” [Ehmann, Dalcroze]
 - visualizing, embodying the quality of the music [Efforts/Laban]
 - learning with our bodies first

III. Let The Body Sing! How to Begin

Begin with the body:

- **Alignment and Posture** – Integrating whole body/whole self; reconnecting the process of singing with the physical instrument – Finding the space within and around you [ex. - *knees over toes, hips over heels, shoulders over hips, ears over shoulders;* “soft” knees, ribcage suspended on a flexible spine].

Breath as Voice: [Hazrat Khan]

- **Breath and body** – building, connecting, and sustaining breath and vocal phrase –[ex. - *from Shshsh, to Hum [sigh], to Woo! – w/ “sword and shield” arms inhale for 4, exhale on sh/s for 4 then 8; count 1&2&3&4& on one pitch, one breath]*

Connecting voice and body: [finding your personal “metronome”]

- **Heartbeat Rhythm and voice/body connection** – vocal exercises with gestures/postures, identifying weight change and pulse, balancing singing while moving, moving while singing – the more complex the one, the more simple the other; creating “good flow”. [ex. - Vocal tone and focus - hum on descending scale in thirds, then change to nah, noo, tah etc.[octave] - sing a variety of syllables on descending thirds; zing, zoom, zah, zee etc. [descending fifths or octaves], Building range and flexibility - arpeggios, zing-zing, zah [12321232123454321, then octaves], Musical skills - singing with different articulations [legato, staccato] or dynamics [loud, soft, crescendo, diminuendo]

Moving in Time and Space: [“the voice of the body, the body of the voice”]

- **Locomotion:** Feeling the Body-Voice/musical expression in time and space [ex., **moving across the floor, (see below)** -- Group work/harmonic work – expanding the musical tasks; chords sung in different tempi. styles, articulations, dynamic[mah,meh,mi,moh,mu], canons, rounds, isolating sections of music to be rehearsed [to help reinforce rhythm, harmony, phrasing, structure, expressive text; any special feature of the work]

IV. Moving Across the Floor: Creating Space in Music Making [“finding the feel” of your music together as an ensemble]

- Twos and Fours – Sing Unto God/Laetatus Sum

Feeling the Pulse = the rhythm within/moving across the floor
Propulsion and buoyancy – HOW we walk/ finding the “FEEL”
Rhythmic energy and lift = “Rise up” and “Draw your Sword”

Jubilate Deo – Praetorius – cpdl -



- Threes – Beati Quorum/ O Schöne Nacht

Forward Motion/Momentum = breath and phrase as propulsion
Phrasing Connection = feeling the waves of motion
Like “water”, flow of phrase, the momentum of 3s “over the bar”

- Complex/Combined/Contrasting rhythms – Famine Song

Finding the beat/inner beats/the space between the beats
Music moves through SPACE as well as TIME [Dalcroze]
Macro and Micro beats – what do YOU feel? How do YOU move?

- Putting It All Together – Wade In Water/Im Gonna Sing

Engaging the whole singer in the rehearsal process
Kinesthetic response as a connection to all learning
Space within each singer, between and among all singers [inner and outer space] – Choreutics/Laban Efforts
Building playlists/songlists to connect to the “FEEL” of the music

Inner Dancing – Movement in Choral Training

“To the extent that movement cannot be expressed outwardly, it must be expressed inwardly as an intensive, bouncing, energetic movement; the less opportunity there is for manifesting the music in larger body movements, so much more must the music fill and animate the small movements with a strong propensity for outward expression. Thereby music is translated into and vividly illustrated in terms of body movements.”

*– Wilhelm Ehmann
from Choral Directing*

THE RHYTHM WITHIN: Four sources of rhythmic organization

- 1) ***Breathing***, singing, speaking apparatus which leads to phrasing and phrase rhythm
- 2) ***Unconscious rhythm of function*** - ***heartbeat***, contraction and release of muscles, waves of sensation through nerve ends
- 3) ***Propelling mechanism*** - *The legs, a support while moving through space - the pulse when weight is exchanged*
- 4) ***Emotional rhythm*** - *surges and ebb of feeling, accents of these feelings supply strong rhythm patterns, also a measure for others emotional rhythms*

by Doris Humphrey
from The Art of Making Dances

From CHORAL CONDUCTING: Philosophy and Practice - C. Durrant

According to the Sufi teaching of Hazrat Inayat Khan:

"The voice comes directly from the soul as breath and has been brought to the surface through the medium of the mind and the vocal organs of the body. When the soul desires to express itself in voice, it first causes an activity in the mind, and the mind, by means of thought, projects finer vibrations in the mental plane. These in due course develop and run as breath through the regions of the abdomen, lungs, mouth, throat and nasal organs, causing air to vibrate all through, until they manifest on the surface as voice. The voice therefore, naturally expresses the attitude of mind, whether true or false, sincere or insincere."

I HEAR AND I FORGET
I SEE AND I REMEMBER
I DO AND I UNDERSTAND

(Chinese Proverb attributed to Confucius)

“Notes On The Voice”

1. The voice as a tool for discovering, activating, remembering, uncovering, demonstrating primordial/pre-logical consciousness.
2. The voice as a means of becoming, portraying, embodying, incarnating another spirit.
3. The dancing voice. The voice as flexible as the spine.
4. The voice as a direct line to the emotions. The full spectrum of emotion. Feelings that we have no words for.
5. The landscape.
6. The body of the voice/the voice of the body.
7. The voice as a manifestation of the self, persona or personae
8. Working with a companion (the accompanying instrument: organ, piano, glass, etc.): repeated patterns or drone creating a carpet, a tapestry of sound for the voice to run on, fly over, slide down, cling to, weave through.
9. The voice as language.

by Meredith Monk
from Terpsichore in Sneakers

Resources

Choral Journal Article: “Building Body-Voices”, February 2013

Video-link: Let The Body Sing!

<http://www.youtube.com/watch?v=C0ps3kRkdms>

Therees Tkach Hibbard, thibbard2@unl.edu
Spring 2014

DEVELOPING YOUR GESTURE VOCABULARY
BodySinging for conductors

The Relationship of Music and Gesture (Dance)

Common elements of music and dance

Rhythm	Rhythm
Form	Design
Melody	Gesture/Phrase
Harmony	Space
Expression	Motivation

Exercises Using Laban Movement Analysis

(T. Hibbard, 1994)

I. Identifying Common Elements (How to express through singing vs through moving? "How do I move?")

- **Rhythm** [meter, beat, melodic rhythm, accompanying rhythm, etc]
- **Phrasing** [shape, quality, i.e.- legato, staccato, etc.; direction, i.e.- uneven, smooth, rising, falling]
- **Dynamics** [loud/soft; cres/dim; rubato/accelerando]
- **Articulation** [short, long, tenuto, marcato, sforzando, accented, unaccented]
- **Tempo** [quick, slow, Adagio, Grave, con brio, Allegro, Moderato]

II. Effort-Shape Qualities = Vocal Qualities (How to translate these into musical/vocal expressions)

- **Effort:** dynamics, quality of movement, quality of tone

Time: Slow to quick
(decelerating<->accelerating)

Flow: Free to bound[controlled, resistance]
(freeing<->binding)

Space:(Focus): Direct to indirect
(directing<->indirecting)

Weight:(Force): Light to [heavy] strong
(decreasing<->increasing)

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DEVELOPING YOUR GESTURE VOCABULARY

BodySinging for conductors

- **Shape:** the body in relation to space; how it forms itself in space

Gesture or Posture: Use of part or whole body
(*Vertical Throughness, **Underlying Core Support)

Initiation: distal (hands, fingers, feet)
mid limb (elbow, knee joint)
proximal (shoulder, hip joint)
central
upper or lower body

Shaping Qualities: inner attitude (note: inner attitude effects the quality of the movement, not just the direction of up and down, but a feeling of “rising or sinking”)

Vertical: rising or falling(sinking) [DOOR]

Horizontal: widening or narrowing [TABLE]

Sagittal: advancing or retreating [WHEEL]

Gathering or scattering - momentum/resistance vs release

- **Space:** The locale where movement occurs

Kinesphere: personal space

Interpersonal: space beyond personal “bubble” -- in relation to another body.

General space: space beyond personal/interpersonal spaces

Trace forms: linear, spiral, circling, carving, twisting, etc.

Dimensions Planes: vertical, horizontal, sagittal, also combinations

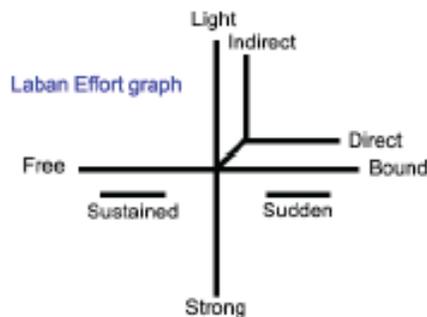
(*“Vertical Throughness” is a quality of active posture in which the body is balanced around its vertical axis --vertical being the primary dimension of the human body).

(**“Underlying Core Support” is a more recent term adopted by contemporary Certified Movement Analysts previously described as Anchoring/Hollowing).

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DEVELOPING YOUR GESTURE VOCABULARY

BodySinging for conductors



III. How to Begin

- Choose one element of the work(tempo, rhythm , etc.) and find a movement or gesture that expresses this quality.
- While singing the melody or a specific voice part, begin to move to this element of the music using a gesture or movement that expresses the quality you have identified. [For example: a fast tempo = a quick, light, possibly free quality of movement]. Refer to Effort-Shape guidelines for help in your choices of movement. (Sometimes it is easier to begin by simply walking to the underlying pulse and adapting your steps to the different Efforts as they relate to the musical elements and phrases of the piece. Allow the gestures to generate from this basic whole body feeling/expression.)
- Add elements and develop and refine the gestures and shapes until they are specific in their physical expression of the musical function and the communication of your artistic intention and musical interpretation.

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Spring 2014

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Spring 2014

Page 1 of 1



MMC I 2014

8 songs, 36 minutes, 33.9 MB

Name	Time	Album	Artist
1 Sentimentale	7:45	Suite For Flute And Jazz Piano Trio	Claude Bolling
2 Jesu, Joy Of Man's Desiring	4:24	Winter's Solstice, Vol. 1	David Qualey
3 And the Glory of the Lord	3:57	Handel's Messiah, A Soulful Cele...	Dianne Reeves
4 Vivaldi: The Four Seasons, "Spring"	3:37	Vivaldi: The Four Seasons	1. Allegro
5 The Third Door	2:30	Fresh Aire II	Mannheim Steamroller
6 One	4:45	A Chorus Line	Original Broadway Cast
7 Ateba; Vasconcelos	5:08	Lambarana - Bach to Africa	Sankanda (Chant Du Haut Ogoué...
8 Wade In The Water	4:04	Eva By Heart	Eva Cassidy



MMC IIa 2014

16 songs, 1 hour, 84.1 MB

Name	Time	Album	Artist
1 Don't Stop Believin'	4:50	Low Strung	Low Strung
2 Concerto No. 5 in G Major -	10:18	Bach: 6 Brandenburg Concertos...	Allegro
3 Jubilate Deo (Canon)	1:22	Songs of Taizé - Hosanna (Volum...	The Paul Leddington Wright Sing...
4 Rondeau (Masterpiece Theatre T...	1:59	Essential Baroque	Hannes Läubin / Bernhard Läubin...
5 Judas Maccabæus, oratorio, HW...	2:42	Handel: Judas Maccabæus	New College Choir, Oxford, Robe...
6 Masquerade/Why So Silent	6:24	The Phantom Of The Opera (Dis...	Andrew Lloyd Webber
7 Vivaldi: Mandolin Concerto In C,...	3:12	Vivaldi: The Four Seasons	1. Allegro
8 Track 06	3:31	Sfyca StudyCD II	Laetatus Sum
9 Irlandaise	3:03	Suite For Flute And Jazz Piano Trio	Claude Bolling
10 O Thou That Tellest Good Tidings...	3:54	Handel's Messiah, A Soulful Cele...	Stevie Wonder/Take 6
11 I Won't Give Up	4:02	I Won't Give Up - Single	Jason Mraz
12 Track 03	3:18	Sfyca StudyCD II	O Schöne Nacht
13 Sing Along	3:26	The Complex	Blue Man Group & Dave Matthews
14 Khumbaya	3:50	Blessed	Soweto Gospel Choir
15 I'm Gonna Sing 'Til the Spirit Mov...	2:12	Hear My Prayer	Atlanta Sacred Chorale
16 Sing Together	3:26	California 37	Train



MMC IVa 2014 Laban

14 songs, 53.5 minutes, 69.7 MB

Name	Time	Album	Artist
1 On Top of the World	3:12	Night Visions	Imagine Dragons
2 Villancico--Que he o que vejo	4:23	Tears of Lisbon--16th Century Art...	Huelgas Ensemble - Paul Van Ne...
3 Light Of A Clear Blue Morning	4:33	A Company Of Voices - Conspira...	Conspirare
4 Baroque And Blue	5:19	Suite For Flute And Jazz Piano Trio	Claude Bolling
5 Pictures at an Exhibition: I. Prom...	1:55	Mussorgsky: Pictures at an Exhib...	Royal Philharmonic Orchestra &...
6 Trad: Hush Little Baby	2:36	Hush	Yo-Yo Ma & Bobby McFerrin
7 Above	2:46	The Complex	Blue Man Group
8 Wade In The Water	4:04	Eva By Heart	Eva Cassidy
9 Return To The Heart	3:22	Return To The Heart	David Lanz
10 Beati Quorum Via	3:25	Faire Is the Heaven - Music of th...	John Rutter & The Cambridge Si...
11 Barry Lyndon - Sarabande	4:10	2001: Music from the Films of St...	The City of Prague Philharmonic...
12 Hush	3:27	Thorns On the Rose	Craig Hella Johnson
13 Famine Song	6:54	One Is the All	The Choral Project
14 Somewhere Over the Rainbow	3:32	Alone in IZ World	Israel Kamakawiwo'ole

40 Wade in the water

Spiritual
arr. Peter Hunt

Melody

$\text{♩} = 100$

Wade in the wa - ter, Wade in the wa - ter, child - ren,

Wade in the wa - ter, God's gon-na trou-ble the wa - ter. Why don't you

Part 2

Some-times I feel like a mo-ther-less child, Some-times I feel like a mo-ther-less child,

Some-times I feel like a mo-ther-less child, A long way from home.

Part 3

I wan-na die ea - sy when I die,

I wan-na die ea - sy when I die,

I wan-na die ea - sy when I die, shout sal - va - tion as I fly.

I wan-na die ea - sy when I die.

Bass

Wade in the wa - ter, wade in the wa - ter, wade in the wa - ter, wade in the wa - ter,

wade in the wa - ter, wade in the wa - ter, wade in the wa - ter, wade in the wa - ter.

MICHIGAN MUSIC CONFERENCE 2014



MICHIGAN MUSIC CONFERENCE 2014

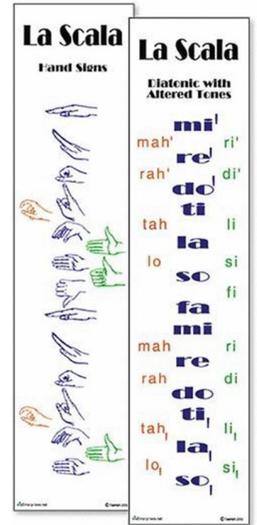


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The Seven Banners available include:

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 Diatonic / Pentatonic

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 Notes



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

"The Ladder" is retails 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!

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 February 14, 2014
 March 14, 2014

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MSVMA Executive Board Updates



Erich Wangeman
Past-President

As I write this article I've seen my choirs a total of eight times in the last three weeks. Two of those rehearsals were "solo days" devoted to master classes in preparing students for Solo and Ensemble, (so now we're really down to six actual rehearsals) and one day was devoted to elementary tours/recruitment (for a grand total of five actual rehearsals). We've all been plagued by snow days this year. Or is it blessed? I guess it depends on how you

look at it.

We all need a snow day once in a while. It's our reward for living in a state where cold dominates half of the year; but after one or two (let alone three, four, five, etc.) I'm listening to the weather man and watching that crawler across the bottom of the screen with a completely opposite desire. My daughter and I have made it a game with gloating rights involved. Trouble is if she wins (snow day) she dances around, points and laughs, teases me, and then goes promptly back to bed. When I win (school is not cancelled) I dance, point, laugh, and tease, to which my daughter rolls her eyes and goes promptly back to bed. No wonder we're late for school!

I'll never forget a discussion I had with a parent a few years ago who said, "Erich, in the upcoming years everything in education will become data driven." This was truly a prophetic statement. Since that time the driving force in public education has been to use data as the major determining factor in decision making. In some ways we've allowed this trend to trump common sense. Districts with poor data (low test scores) are publically ostracized in the news and financially penalized from state funding. Does this make any sense? Give the underperforming district LESS money? Other school districts are awarded accolades and listed as a "Best School by the *U.S. News and World Report*", but chastised by the state (and denied funding) because the scores between their higher and lower achieving students are too discrepant. Again, how does it make sense to deny funding in a case such as this?

Some would argue that there is not a direct correlation between funding and high achievement. I would argue, then why the penalty? I would also argue that funding for public education shouldn't even be a question to those who scrutinize the fact that the U.S. is ranked as 17th in education in the developed world. And we test everybody, not just our highest achievers. Still, several of those that believe the US is greatly behind wouldn't support raising taxes to further fund our schools.

How does this affect vocal music education? And how does it involve snow days? Based on the survey given last spring our membership has indicated that they are concerned about that piece of our organization which has to do with being data driven; that is to say, the final determination given at festival. More and more administrators are looking to use festival ratings as a piece of the evaluation process. Factoring in snow days, testing days, wide spread illness (it always comes in droves) and other issues which can't be controlled, it is becoming risky to take a choir to festival, especially when the rating may be used to determine whether you keep your job.

This is not to say that the final determination given at festival is anything but the result of a highly effective measuring tool designed to give summative feedback in a nonthreatening, qualitative fashion. Changing the way our administrators look at festival scores (which is how they are mostly referred to) is as challenging as changing our OWN paradigm. How many of us still call them ratings? How many still use the old fashioned I, II, III?

I go around and around this in my head. I understand the rubric and I truly value the learning tool it is, but my administrator doesn't completely understand how it has changed from our old ratings system, and it no longer runs parallel to our instrumental counterparts. This makes it feel very overwhelming. Do I have the time to wait for the paradigm to shift before the data negatively affects my job? The answer is yes I (okay we) do have time, but it is up to us to educate our administrators, our students, and ourselves. (Start with Julia Holt's article in the Fall Journal. It really helps!!!) The other issue is that we must put the brakes on being too data driven. During one of her presentations at the Michigan Music Conference, our Headliner, Dr. Theeres Hibbard, made a very profound statement. She said, "We are a process oriented venue in a product oriented world." While I won't profess to cover all the things this can mean, in this case I think it means that sometimes you have to

Board continued...

listen to your heart. (And if you're singing the 80's rock anthem by the Swedish duo Roxette in your head right now, you are officially OLD!)

Listening to your heart means that you use common sense because you know that data doesn't always show the true story. It means that you value the process of making music each day with students, and that you understand the significance of a practice which builds over several years, culminating in a person who leaves your program a literate musician who understands the value of the performing arts and who will continue to make music into the future.

All members of MSVMA should rest assured that the Full and Executive Boards are fully aware of the issues surrounding final determinations and how they can be used improperly. Further, the adjudication committee is a highly skilled group of exceptional educators who are consistently working to ensure that success can be garnered from every festival experience. I would urge members NOT to stop attending festivals, or participating in MSVMA altogether. Rather, we need to work collaboratively to ensure that administrators understand how much our organization has raised the bar. In doing so we are furthering the standard of vocal music in Michigan.

Finally, all vocal music educators should know that the Full and Executive Boards are constantly working to ensure that the cost of membership is worth the educational opportunities offered by MSVMA. Our new strategic plan involves looking specifically at ways each member school will benefit, not just from being a member, but from participation in traditional educational opportunities as well as new endeavors for vocalists throughout the state.

Though times are difficult, MSVMA remains true to its mission statement which is, "...to educate and inspire all people to understand and value the art of vocal music and its lifelong impact on the human spirit."



President Elect
Steve Lorenz

Greetings! As we push on through this extremely cold winter, we are in the shadow of another fantastic and enlightening Michigan Music Conference! From our choral hours, to interest

sessions, to honors choir performances, we were treated to countless examples of choral excellence from across the state and nation. Many hands make light work, indeed, and this is certainly the case with the endless list of MSVMA members that volunteered as presenters, conductors, supervisors, presiders, accompanists, or members of the MMC executive committee and planning committee.

As we turn our attention to the 2015 Michigan Music Conference, the question becomes: Who will share their gifts with the membership next year?

Our 2014 MMC Choral Hours were a wonderful representation of the diverse ensembles we work with across the state, representing every level and voicing, from middle school boys to high school young men, women's choirs, and mixed ensembles alike. The repertoire presented ran the gamut, from Hildegard to contemporary world music and spirituals to barbershop. What a wonderful opportunity to learn from others, be it through approaches towards tone, programming, standing formations, or conducting.

Have you considered submitting an application for the 2015 Michigan Music Conference choral hour? From the non-auditioned training choir to the most highly select chamber ensemble, each vocal ensemble has something unique to share with the membership, and I hope each member will consider submitting an ensemble for consideration. Three recordings of the ensemble must be submitted: one from the current school year (2013-14) and two from either of the past two years (2011-12 and/or 2012-13). At least one selection *must* be a cappella. The application form and deadline can be found on the MSVMA website.

The 2014 MMC interest sessions represented a great mixture of topics, from our headliner Therees Tkach Hibbard's focus on movement in the choral rehearsal, to diction strategies, to rehearsal techniques, to classroom management. Our presenters also represented a diverse group, including university faculty, high school and middle school directors, and children's choir directors.

Do you have a unique teaching technique that others could benefit from? Does your district utilize interesting collaborations across buildings or departments? Could you contribute new and exciting literature to our reading sessions? What works well in your classroom that others should learn about?

A call for interest session proposals will be arriving in your inbox shortly, and I hope every member will consider sharing their expertise with the membership.

Finally, next year will be the 10th anniversary of the MMC.

To celebrate this occasion, there will be a Collage Concert on Thursday evening, January 22, featuring performers from each member organizations (MSVMA, MSBOA, MASTA, and MMEA). We are hoping to include a wide variety of traditional and non-traditional ensembles from soloist, chamber, through larger ensembles of all grade levels. Each performance will be one selection of up to ten minutes. Do you have a unique vocal ensemble at your institution? Application details can be found on the MMC website.

MSVMA strives to present its members with meaningful professional learning opportunities such as the Michigan Music Conference. Ideally, these are moments where we each can share best practices in vocal music education, working together to improve our craft and our students' experience in the classroom. I hope each of you will consider sharing your unique gifts at the 2015 Michigan Music Conference.

negatives of each option and narrowed our focus down to two of the options.

There are several adjustments that are being considered. One idea is basing membership on school size in order to help our smaller schools. We are also looking at a level for junior high/middle schools and options for those teachers who have multiple buildings. We are reevaluating our non-school membership levels and fees as well as our school memberships. We have to verify that any changes we make will not hinder our organization as a whole, but make it stronger. This is a large project with many pieces, but we believe that it is important to make changes that will support our members.

Here is where **YOU** come in. We would like more information from our membership before we present a proposal of possible restructuring models. You have received a Membership Fee Restructuring Survey via email. We ask that you please take the time (5 minutes) to complete this inquiry. Your voice is critical in this important process to ensure the diverse needs of programs across the state are understood better when drafting proposals for your consideration this spring. Thank you!



**MSVMA Treasurer
Julia Holt
Eisenhower High
School**

**MEMBERSHIP FEE
RESTRUCTURING**

You have been hearing a lot about the results from our membership survey. Hopefully this assures you that those of us who are honored to

be elected to leadership positions in this great organization are striving to listen to the membership and make adjustments where needed. One area of your concern was the value of membership, especially at a time when many schools are facing budget cuts that make just the cost of membership seem out of reach. Many members felt that the experiences MSVMA offers to both themselves and their students are beneficial, but that the cost is high.

This fall Adam Wurst and I started analyzing different ways that we could approach lowering the membership fee while still maintaining enough revenue to support the organization's needs. We presented four ideas to the full board at our January meeting and asked them to evaluate each one. The board considered the positives and



**Dr. Brandon Ulrich
Director
Summer Workshop,
Awards, MYAF,
Media Library**

In the music department at my school, we have a writing assignment requirement. Students are required to attend a concert that they are not performing in, and write a one page concert critique where they discuss what they liked, what they thought could improve, what they heard, etc. They are given a rubric and encouraged to discuss the musical elements of the performance. These papers are due once per marking period, so students write four papers over the course of the year. Many choose to attend the band concert, a middle school choir concert, a neighboring school's choir concert, a concert at their church, a musical that comes to town, or a performance at the library or coffee house. I like this assignment because it broadens their horizons, encourages them to think critically, and to articulate themselves in written communication. The assignment also gives me another grade in the grade book, and validity and "meat"

amongst my academic colleagues. (that is another discussion entirely...)

Many students do not find the idea of these series of writing assignments appealing, so I give them an “out.” Students who choose to perform a solo at Solo & Ensemble Festival waive the writing assignment requirement completely. This policy has resulted in extremely high numbers of Solo entries from our school. We send between 100 and 150 soloists each year to district Solo & Ensemble. Some of those students study privately, but many do not. I choose music and make accompaniment recordings for those without private teachers, and many of them ask me to sing their pieces after class for them as they record me on their phone. Youtube and iTunes have been wonderful learning resources for these kids as well. I try and choose easy pieces for these kids, where the piano plays the melody most of the time with the singer, ranges are not extreme, etc.

I arrange accompanists for all of the students, and set up rehearsal times during school with each accompanist. We have a practice recital at our school several weeks before solo & ensemble where each student sings one of their two pieces for an adjudicator. This gives me a chance to intervene with those who have not learned their music at all, those who completely fell apart, etc. Does this mean that all of our students are prepared at festival? Not usually. Out of 120, there will be 15 or so that are not memorized, have significant issues with pronunciation, sing wrong notes, or have poor solo technique. I have learned to be ok with this. I try and intervene with the weakest ones as best I can, but I have learned not to stress about it. All will find value in the experience, and that value does not rest in the rating, but in the journey.

The benefits to my program from this “open arms” policy are many. First, the confidence level of the entire choir rises significantly after Solo & Ensemble festival. Think about this: when MOST of the kids have performed as soloists, taken the time to learn their music (even if it wasn’t as polished as I would like), and felt what it feels like to stand alone and sing, they learn to be proud of themselves and feel like they contribute meaningfully to the class. It has helped to train everyone to sing like a leader. Second, it positively affects the music literacy of the entire ensemble. Let’s face it: when 15 sopranos are sight reading together, with one great reader they all can do pretty well. To contrast that, some of my students finally learn to count when they are preparing their solo music and for the first time, they all alone have to enter on the “&” of beat three. Lastly, it encourages a culture of individual responsibility. Solo preparation is a

part of our school culture now, and kids take pride in it. They talk about how Vaughan Williams is the “BEST EVER” and have learned to see the intrinsic value in classical art songs.

It seems that there are two philosophical views on performance at Solo & Ensemble. One camp says that students should not be allowed to go without private lessons, and there are many MSVMA schools that send only those students who study privately or are self-motivated to prepare their music at a high level on their own. The other view is that even the lower functioning singers we have in our ensembles can benefit from the life lessons learned in the Solo & Ensemble process. Many of them will not sing recitals or as soloists after high school, but nearly all will have to stand up in front of a group of people and give a presentation. The feedback I get from parents saying that Solo & Ensemble helped their daughter come out of her shell makes it all worth it for me. Do I care what rating she got? Not at all! I value that she had the courage to stand all by herself, and the fortitude to prepare on her own. I am grateful that I can confidently send kids to MSVMA Solo & Ensemble and know that my students will be greeted by a loving adjudicator who will kindly give them tips to improve as a singer. My students have great experiences at Solo & Ensemble, and you better believe that my 10th grade boy who struggles with pitch and breath support can use some new ideas from an expert. He gains greatly from Solo & Ensemble, perhaps far more than the senior who is singing Schubert and an aria. The first time they go, many of the kids without lessons prepare poorly, and their ratings reflect that. But, as they get older, they learn what it takes to earn a top rating, and work toward those goals. In the ensemble, these kids learn to recognize when they are wrong, where they need help, etc. Consider the value in Solo & Ensemble for all levels of singers. It is one of the amazing opportunities your MSVMA membership affords your students. ALL of them .

	2014 Michigan Youth Arts Festival	
	Thursday, May 8th -	Featured Soloist Vocal Jazz Choir
	Friday, May 9th -	Solo & Ensemble Recitals Gala Concert Featured Soloist Outstanding Choirs
	Saturday, May 10th - All-State Choir	

Board continued...



Pamela Pierson
Director State
Events
Pop & Chamber
Festivals

WINTER

Winter, more specifically the month of January, has been unusual for all of us in the education business in Michigan. In my 34 years of preparing for festivals I

have had none other like it. For those of you participating in the MSVMA District Festivals it has certainly affected preparation and has caused no small amount of stress for all concerned. I, for one, only saw my choirs ten times in the month of January. I greatly enjoy playing the pacing game and creating a continuum of progress that becomes more intense as you approach festival day, and have been extremely frustrated by the lack of time together with my students.

WHAT TO DO?

Follow the “rule of life” that says to make the most of every moment that you have with the kids. Accomplish what you can and accept that there are certain things you cannot control. The day we came back to school after seven days off, we had a bomb threat which caused us to evacuate for four hours and basically took the school day away. The very next day was the day before solo and ensemble.

This winter has reinforced for me how much my students operate from the strong foundation that exists for themselves as singers and contributing members of their choir. This foundation wasn’t created quickly and its strength becomes the well upon which we draw when we face adversity. As we move forward to spring and State Festivals, I wish you many days with your students and great weather! Enough of this!!

CHAMBER CHOIR FESTIVALS

Two successful Chamber Choir Festivals were held in November, 2013. May thanks for Bert Van Dyke and Oakland University for hosting on the east side. The west site at West Ottawa was well attended and guest adjudication was provided by Meredith Bowen. Please consider the Chamber Choir Festival as a quality

experience for your Large Ensembles in 2014.

POPS/JAZZ FESTIVAL

After a several year hiatus, we had a successful MSVMA Pops/Jazz Festival on Nov. 14, 2013. Many, many thanks to Matthew Huncckler at Niles HS for his persistence in getting this festival organized. There were choirs from the east side of the state that traveled many hours to attend. Perhaps there is someone who would be willing to attempt a festival on the east side of the state?

MUSICAL THEATRE SOLO & ENSEMBLE

MSVMA intends to hold this festival at an east and west site in the fall of 2014. There will be formal adjudicator training for this festival and a committee is being formed to review policies and procedures as well as oversight of the festivals.

STATE CHORAL FESTIVAL CHANGES

As has been communicated, all State Choral Festival sites will include both High School and Jr. High/Middle School participants. All site boundaries will be the same as for High School events.

JMS choirs will be scheduled following HS choirs and all procedures and policies for JMS State Choral events will remain the same. We will make every attempt to create a schedule that meets everyone’s needs. We also will be hiring up to 50% in-state judges for HS State Choral Festival adjudication.

BEST WISHES TO ALL AT MSVMA STATE EVENTS IN 2014!



Mandy Scott
Director of Sight
Reading and
Repertoire

Singing With Alice

As I am sitting down to write this article, my 2-year old, Danny, looks at a picture of Alice Parker and says “That’s

Miss Parker!”

Having the opportunity to meet and work with guest artists is generally a chance to gain perspective and inspiration.

Board *continued...*

Having the opportunity to work with Alice Parker was even more than I expected...it was truly life changing.

The first time I met Alice Parker, she was sitting in my living room drinking tea and chatting about her farm house. Before I knew it, we were making her Grandmother's Sponge Cake recipe in the kitchen and she was singing to my children.

Alice reminded me that music is for everyone. It doesn't always have to be written down and properly notated. Music can be spontaneous. It can be improvised. We were born to sing.

I know this must seem so simple and so obvious. It's what we all do every day, isn't it? It turns out that I needed a reminder that things don't always need to be so complicated. Alice led our concert audience in an improvised performance of "Swing Low, Sweet Chariot" and was so generous in sharing her spirit and soul with the audience that they couldn't help but join her.

In fact, Alice was generous in sharing her spirit and soul for every moment of our visit together. I have never met someone who is more truly present and joyful. She is 88 years old, and is as youthful and energetic as someone 20 years younger. I couldn't help but ask - what has kept her so young?

You guessed it. Music.

But my friends, I believe it is not just music that keeps Alice Parker young. It is a deeply powerful level of music-making that is truly connected to the spirit. It is singing with your soul and breaking free from the boundaries of the written score. The kind of music making that is free from ego and judgment. Music that transcends.

Our students are mired in the "standardized" daily life of worksheets, checklists, formatting and direction-following. I realized after Alice's visit how much my students crave the opportunity to just sing. No right or wrong. Just sing. Pick a folk song and harmonize. Learn a song by rote. The chance to let go and be creative without judgment is the chance to fill their soul with music.

I admit, this is a whole new world for me, and I am just a beginner when it comes to implementing this idea. Perhaps there is room to allow our singers to break free from the boundaries every once in a while and just sing from their heart and soul. When we revisit our printed page, we might find that our students have more to give and can find a deeper understanding of the artistry in the moment.

My husband gave me a print of a poem this fall, and we gave the same print to Alice as a gift when she left Michigan:

Connection

By Brian Andreas

there came a moment
in the middle of the song
when she suddenly
felt every heartbeat
in the room
& after that
she never forgot
she was part of something
much bigger

I am still so deeply moved when I think of our time with Alice Parker. In her 88 years, she has come to express so eloquently the necessity of music and singing in our lives. She is so humble and her words so noble. I am forever changed and grateful.



Alice Parker & the Scott Family

Photo credit: Dale Dorlin,
Michigan Youth Arts

**“I would teach children
music, physics, and
philosophy; but most
importantly music, for the
patterns in music and all
the arts are the keys to
learning.”**

-Plato



Angel Gippert
Director
Honors Choirs

1. Auditions, Performances and Rehearsals

I am truly blessed to be a part of the amazing MSVMA organization and its Honors Choir program. We heard 6 incredible State Honors Choirs this year in Grand Rapids at the Michigan Music Conference! The quality of our directors continues to amaze me and inspire our students. Thank

you to all the directors who sent their students to the auditions this year so their students could experience something wonderful. Thank you also for supporting all of our newly appointed Honors Choir Coordinators and Supervisors as we all transition into our new roles and positions.

Thanks to all of our hosts (Jessica Nieuwkoop-Owosso HS, Elise Dinwoody-Monroe MS, Gail Worden-Birch Run HS, Adam Wurst-Allendale MS, and Michael Peterson-Walled Lake Northern HS, Robin Kieft-Spring Lake HS, Kathleen Cunningham-Gladwin HS, Kevin West-WMU, Andrew Hathikhanavala-South Lyon HS, John Beck-Escanaba HS, Dr. Jim Borst-East Grand Rapids HS, Steve Lorenz-Ann Arbor Pioneer HS and Jan Broderson).

Thank you to the Honors Choir leadership (Amanda Koba-SA, Gail Worden-SSA, and Mark Shepard-TTB, Chris Hodges-Region A/SSAA, Emerick Dee-Dec. Region A, Katie Rohwer-Region B/SATB, Andrew Hathikhanavala-Region C/TTBB, and John Beck-Region D) for their volunteer commitment to the program and countless hours of hard work.

A special thank you goes to Ginny Kerwin and Pam Hughes for all their help, advice and insight. Thank you to the MSVMA representatives on the MMC Board, Wendee Wolf-Schlarf, and MMC event manager Betsy Purcell for ensuring the needs of the Honors Choir program were met at the January Conference – this is an amazingly complex, tedious, and never-ending job and their meticulous work is greatly appreciated.

2. Communication and Technology

All communication has been done via email and the MSVMA website again this year. All information, forms, practice recordings (through Choraltech.org) and updates were available for download at the MSVMA Honors Choir website. We really hope to have online registration for all events next year. Thanks to Adam Wurst for making this possible through his work on maintaining the MSVMA website.

**One point regarding website concerns, students/parents cannot access most Honors Choir information – their directors must provide all information.

Both Grades 6789 and HS Honors Choir leadership have standardized formatting for data collection and reporting as well as developed detailed Manuals for the Coordinator and Supervisor positions.

3. Participation and Audition Results (see attached result data)

In Grades 6789 registered auditioning students this year, data reveals we had an increase (135 to 204) for SSA, a slight decrease (226 to 196) for SA, and a slight decrease (136 to 105) from the SATB choir last year to our new TTB choir this year. However, comparing the overall results with the previous year, we had a slight increase in the total number of students auditioning (497 to 505) and selected quite a few more students overall (283 to 349) for this year's Middle School State Honors Choirs (see below for results data). More significantly, we accepted a far larger percentage of TTB students than the smaller percentage of accepted SATB students compared to the previous year (64 in SATB and 90 in TTB).

Regarding High School Honors Choir, regional audition participation was slightly down in all Regions. However, the State Honors Choir numbers have remained the same as last year. See the table below for the yearly data.

4. Deadlines and Changes

We continue to face tardy and incomplete registration materials and checks from participants. We hope that moving to online registration will help to eliminate this perennial issue. The Grades 6789 SATB Honors Choir was replaced by the Grade 6789 TTB Honors Choir which was really quite amazing! The feedback from students and directors was overwhelmingly positive regarding this change. We are very excited about what this new choir will bring to the Honors Choir program. We are also going to "Pilot" an online audition for HS Regional Honors Choir. Adam Wurst is working on this project.

5. All State

Selection of singers took place after MMC. Results were announced on February 1. Contact Nate Degner or visit the MSVMA website for all information regarding All-State. Our conductor will be Dr. Judy Bowers, from

Florida State University. Repertoire may also be found on the MSVMA website.

Grades 6-7-8-9 Honors Choir

Eric Floetke – MSVMA MS Honors Choir Supervisor

High School Honors Choir

Ben Rogers – MSVMA HS Honors Choir Supervisor

2013-14 Grade 6-7-8-9 Honors Choir				
	Auditioned	Accepted	Total singers	Ratio
SA	98	65	130	66.3%
SSA	68	43	129	63.2%
TTB	35	30	90	85.7%
Total			349	
2012-13 Grade 6-7-8-9 Honors Choir				
	Auditioned	Accepted	Total singers	Ratio
SA	113	60	120	53.1%
SSA	45	33	99	73.3%
SATB	34	16	64	47.1%
Total			283	
2011-12 Grade 6-7-8-9 Honors Choir				
	Auditioned	Accepted	Total singers	Ratio
SA	122	67	134	54.9%
SSA	47	26	78	55.3%
SATB	33	21	84	63.6%
Total			296	
2010-11 Grade 6-7-8-9 Honors Choir				
	Auditioned	Accepted	Total singers	Ratio
SA	130	68.5	137	52.7%
SSA	59	41	123	69.5%
SATB	27	24	96	88.9%
Total			356	
2009-10 Grade 6-7-8-9 Honors Choir				
	Auditioned	Accepted	Total singers	Ratio
SA	119	59	118	49.6%
SSA	59	33	99	55.9%
SATB	28	20	80	71.4%
Total			297	
2008-09 Grade 6-7-8-9 Honors Choir				
	Auditioned	Accepted	Total singers	Ratio
SA	?	69	138	?
SSA	57	37	111	64.9%
SATB	26	20	80	76.9%
Total			329	

2013-14 HS Honors Choir				
Regional HC		State HC		TOTAL # participants in Honors Choirs
A	132	SSAA	96	
B	184	TTBB	88	
C	167	SATB	96	
D	47	Total	280	
Total	530			
2012-13 HS Honors Choir				
Regional HC		State HC		TOTAL # participants in Honors Choirs
A	149	SSAA	96	
B	187	TTBB	88	
C	184	SATB	96	
D	56	Total	280	
Total	576			
2011-12 HS Honors Choir				
Regional HC		State HC		TOTAL # participants in Honors Choirs
A	166	SSAA	96	
B	191	TTBB	88	
C	183	SATB	92	
D	47	Total	276	
Total	587			
2010-11 HS Honors Choir				
Regional HC		State HC		TOTAL # participants in Honors Choirs
A	88	SSAA	96	
B	171	TTBB	84	
C	155	SATB	84	
D	48	Total	264	
Total	462			
2009-10 HS Honors Choir				
Regional HC		State HC		TOTAL # participants in Honors Choirs
A	150	SSAA	94	
B	176	TTBB	81	
C	161	SATB	85	
D	31	Total	260	
Total	518			
2008-09 HS Honors Choir				
Regional HC		State HC		TOTAL # participants in Honors Choirs
A	149	SSAA	96	
B	167	TTBB	92	
C	185	SATB	92	
D	74	Total	280	
Total	575			



Michigan School Vocal Music Association

Serving vocal music education in Michigan since 1937

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