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MSVMA MISSION STATEMENT

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

Important Websites

MSVMA
www.msvma.org

American Choral Directors
Association-Michigan
www.acdami.org

Michigan Music
Educators Association
www.mmeamichigan.org

Michigan Music Conference
www.michiganmusicconference.org

Michigan School
Band & Orchestra Association
www.msboa.org

Michigan Youth Arts Festival
www.myaf.org

**Front Cover:
2010 Fall District Meetings**

Fall 2010
Volume 45, Number 1

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

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President's Message

Steve Hinz, President

As I write this message to you, I am wrapping up the end of a wonderful summer, and heading back to the full time life of a music educator.

Maybe your summer was like mine if you have a young family. For me, the summer was complete break from school, with all my focus on my children. We found ourselves on many adventures, picnics, bike trails, beaches, pools, libraries, zoos, with

cousins, at friends' houses, and in movie theaters. Our favorite times, of course, were the moments spent with grandparents.

As I look forward to my school year, it continues to be my honor to serve as the President of our association. MSVMA is dynamic association that by its diligent work, provides many benefits to our teachers, students, and their communities. These experiences include opportunities for networking, a database of quality literature, valuable adjudicated festivals, an excellent honors choir program, and enlightening professional development.

As I continue to grow through my experiences within MSVMA, I am amazed at the number of people that give of themselves so that we all benefit. Their gifts are truly amazing! The combined hours of volunteerism is incredible and speaks volumes of our leaders' level of passion toward our art. I invite you all to actively participate in your association, so that you too may enjoy many rewards that volunteerism brings.

Over the past year, the full board has begun to bring to life the details of the strategic plan. Just as when we started, we felt that this was an ideal time to review our overall association, its mission and vision, and how strategic plans would bring clarity and direction to our organizational structure. The board has debated



proposals, formed special committees, and worked through many details, as we envision what MSVMA could and should be doing within the next four years. Our goal is to offer the highest quality service for our teachers, their students, and their schools. There are many decisions to be made as we continue to grow and stretch our organization, and your opinion is vital to our success. We continue to have much to do as

we connect to the changing face of vocal music education and the emerging needs of our students and the communities they live in.

As proposals are developed, your voice and insight are greatly needed. Please attend your district meetings, or write your district manager to share your feelings about the many issues that will be presented. Also, be sure to respond to the survey that will be sent to you again in the fall. We want to ensure that we on the full board are responding to your needs. We are committed to involving the membership as we follow the plan through to completion. You will find regular communication of the process through the quarterly online journal and updates to the Strategic Plan section of the website.

Our vision statement that guides our process is strong and requires us to take action, not merely dream. It states:

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

Thank you for giving me the opportunity to serve, and I wish you the best year of music-making with your students.

From the Desk of
Virginia Kerwin, Executive Director MSVMA

I hope your year is off to a great beginning. I saw many of you at the opening of the 2010 Summer Workshop. Bravo to MSVMA Supervisors Jolene Plotzke and Brandon Ulrich, Executive Board Director Doug Armstead, and Staff Assistant Nancy Bray for their bringing us an exciting opportunity to learn and share fellowship at the Radisson Hotel in downtown Lansing. We are especially indebted to the support of JW Pepper in providing reading packets for this event. The MSVMA Office moved to the campus of Ferris State University the beginning of July. Pam and I are enjoying this safe and secure work space. The academic activity is stimulating and the Timme Building where our office is located on the first floor is an amazing structure. A picture is located on page 33 of the building's Atrium. If you are ever in the Big Rapids vicinity, please call so that we give you a tour.

Adjudication

The Adjudication Committee (Nancy Bray, Cathy Brodie, Bob Cindric, Greg Cleveland, and myself) met in June to review the requests from prospective adjudicators. The following individuals were approved by the executive board in July. They all attended the 2009 Fall Adjudication Clinic in addition to attending appropriate district festivals to become familiar with the MSVMA festival formats and expectations. Congratulations to: Reed Criddle, Joseph Daniel, Angel Gippert, Lindsay Kesselman, Lindsay Kratky, Laura Nanes, Jolene Plotzke, Robert Peavler, Mary Rashid, and Jim Watson. The NEW Solo Adjudication Rubric will be piloted at high school Solo & Ensemble Festivals in Districts 4, 8, and 12 this year. All duets and other large and small ensembles will use the adapted rubric from choral festival. The MSVMA is deeply indebted to the committee of private voice teachers who worked on this new rubric: Cathy Brodie Eastern Michigan University, chair; Frances Brockington Wayne State University; Gerald Blanchard Battle Creek Community College; Melanie Helton Michigan State University; David Little Western Michigan University; and Martha Sheil University of Michigan.

The Fall Adjudication Clinic took place at Central Michigan University on October 9th. Robert Oster choral clinician and Jeff Norris solo clinician provided outstanding mentoring in the art of providing supportive and informative clinic adjudication.

Technology

MSVMA extends appreciation to Adam Wurst for the extraordinary work he has done setting up our expanded website on the Wild Apricot server. The possibilities seem endless. It is indeed an interactive location and a great resource for all of us. Please note that the MSVMA Journals are now available online with www.yudu.com. At the top of the page you will note many options that you have including bookmarking, note taking, and printing. The directory is available on the MSVMA homepage under "Members Only." This is a "live" document and reflects editing that is done on a daily basis. The MSVMA Calendar is also available on the homepage and is updated on a regular basis. The district web pages are your resource for district festivals and activities. They are located under "Resources." Thank you for your response to Round One of the MSVMA elections process. Round Two will be done completely online - NO PAPER BALLOT. Please take a moment to vote for the leaders of MSVMA. Your voice is important!

Full Board Meeting

Welcome to the following new full board members who are serving MSVMA during 2010-2011:

- Kevin Savel - District #4 Co-Manager
- Curtis Gullledge - District #6 Co-Manager
- Shayla Powell - District #12 Co-Manager
- Kent Wattleworth - District #16 Co-Manager
- Meghan Eldred - Supervisor State Choral Festival Central
- Rick Gossett - Supervisor - State Choral Festival West
- Tamara Grove - Recording Secretary

The following actions were taken at the Full Board meeting held on September 11th in downtown Lansing.

Executive Director continued.....

Proposal #10-19

Reduce membership fees for first time MSVMA members or members who have been away from MSVMA for 5 or more years.

The motion was unanimously passed as amended:

Reduce the membership fee by one-half for first time MSVMA school memberships or schools who have been away from MSVMA for 5 or more years.

Proposal #10-20:

Reduce the membership fee for elementary schools to \$100.

The motion was tabled until the January meeting. The next MSVMA Full Board meeting will take place Thursday, January 20th at 1:00 pm in the Amway Grand Plaza Hotel. Please consider joining your leaders as they meet in strategic planning committees. You can be a part of creating a vision and shaping direction for the future of our organization.

Michigan Music Conference

Please plan to attend the Michigan Music Conference this January in Grand Rapids. Your MSBMA planning team has worked diligently to provide you

with a conference jam-packed with exciting offerings. The MSVMA headliner is composer conductor David Brunner. See you there!!!!

In This Issue

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

- Student Musings - Petoskey High School
Julie Saunders
- Teacher of the Year Address, Summer Workshop
Bob Cindric
- Making Festival Stress Free for Everyone
Marge Payne
- Appendix - Executive Director Report on
Trip to South Africa
Virginia Kerwin

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MSVMA Financial Report for the Period July 1, 2009 - June 30, 2010

<u>RECEIPTS</u>	<u>2009-2010</u>	<u>Actual</u>	<u>EXPENDITURES</u>	<u>2009-2010</u>	<u>Actual</u>
Accountant		223.48	Accountant	3000.00	2196
Adjudication			Adjudication	4000.00	3670.50
Awards & Medals	50000.00	53220.83	Awards & Medals	46707.00	32106.99
Executive Board		267.84	Executive Board	9250.00	14523.51
Full Board		1342.73	Full Board	17000.00	16972.60
HS Honors Choir	59000.00	54808.36	HS Honors Choir	59000.00	47955.08
JH/MS Honors Choir	32000.00	29307.10	JH/MS Honors Choir	32000.00	31191.59
Legal Counsel			Legal Counsel	1000.00	200
Membership	195567.00	193621	Membership	2500.00	5224.67
Miscellaneous	100.00	450	Miscellaneous	500.00	610
MYAF	250.00	1765	MYAF	3000.00	3810.69
Pop & Chamber Festival	1000.00	425	Pop & Chamber Festival	1000.00	
Professional Development	51250.00	30686.23	Professional Development	54500.00	42846.58
Publications	3000.00	2950	Publications	11500.00	11258.54
Sight Reading	9000.00	6690	Sight Reading	7600.00	5939.91
State Choral Festival	60400.00	64472	State Choral Festival	60400.00	52003.35
State Solo & Ensemble Fest.	55500.00	57630.63	State Solo & Ensemble Festival	55500.00	44548.13
Technology Development			Technology Development	10000.00	21468.29
Office Management	1700.00	5363.62	Office Management	140310.00	144519.29
TOTAL	518767.00	503223.82	TOTAL	518767.00	481045.72

MSVMA Proposed Budget for 2010-2011

<u>RECEIPTS</u>	<u>2010-2011</u>	<u>Actual</u>	<u>EXPENDITURES</u>	<u>2010-2011</u>	<u>Actual</u>
Accountant			Accountant	3000.00	
Adjudication			Adjudication	3910.00	
Awards & Medals	50000.00		Awards & Medals	4531100	
Executive Board			Executive Board	9250.00	
Full Board			Full Board	17000.00	
HS Honors Choir	59000.00		HS Honors Choir	59000.00	
JH/MS Honors Choir	37000.00		JH/MS Honors Choir	37000.00	
Legal Counsel			Legal Counsel	1000.00	
Membership	175567.00		Membership	2500.00	
Miscellaneous	100.00		Miscellaneous	500.00	
MYAF	1750.00		MYAF	3000.00	
Pop & Chamber Festival	1000.00		Pop & Chamber Festival	1000.00	
Professional Development	51000.00		Professional Development	50500.00	
Publications	3000.00		Publications		
Sight Reading	9000.00		Sight Reading	7600.00	
State Choral Festival	60400.00		State Choral Festival	60400.00	
State Solo & Ensemble Fest.	55500.00		State Solo & Ensemble Festival	55500.00	
Technology Development			Technology Development	10000.00	
Office Management	1700.00		Office Management	138546.00	
TOTAL	505017.00		TOTAL	505017.00	

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Session 2
July 13- July 24

Session 3
July 27- August 7

Session 4
August 10- August 21

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FEATURE

Student Musings - Petoskey High School

Julie A. Saunders, director

“I Sing Because...”

Because...

I do not sing because I have to, I sing because each note I hit is exhilaration, like a lightning bolt traveling through my body.

Because utilizing a gift that God gave you is the most practical way to send joy towards someone.

Because the birds and I like competing with each other.

Because the spotlight on my face, and the music in the background is me saying, “this is who I am.”

Because hearing the roar of the crowd is my dosage of pure bliss.

Because each butterfly that flutters in my stomach, before I get on stage, reminds me that this is what I truly enjoy in life.

Because my dog and I are the perfect duet.

Because creativity of the voice leads to creativity of happiness.

Because it makes my mind run away, and I suddenly forget about all the turmoil and mishaps of this world.

Because the freedom of one’s voice can change one’s life.

Because the brush of my fingers against the piano keys, the rush of the song being released from my lips, is an indescribable feeling that is peaceful to my entire soul.

I do not sing because I have to, I sing because it has become second nature, not even a hobby, but a necessity in living.

By
Karissa Stacy

Because

I sing because it gives me a voice that people will listen to.

Because it makes me feel like I am more than just another person in this insane world.

Because I don’t want to waste a gift by not using it.

Because when I sing, I feel as though I have the power to change lives.

Because it is my passion, my therapy, my love.

Because I know that if I didn’t have this one thing in my life, I would have nothing. Because when words fail me, lyrics save me.

Because when nothing is going right in my life, music transports me to a place where anything can be right.

Because my voice is the only instrument I know how to play with my entire being. Because it challenges me to try new things and go out of my comfort zone.

Because there is no better feeling than hitting that note or hearing that perfect harmony.

Because it is a universal language spoken and understood by all.

I do not sing because I have to, I sing because that is how I want to be heard.

By
Chandler Cummings

Because continued.....

Because

I sing because music is the blood that pumps through my heart.
Because life without song is like being alone in an empty amusement park.
Because choir is the fourth leg on the chair of my life.
Because singing is the key to unlocking the mysteries of our world.
Because each song I sing is a memory that I will carry with me for the rest of my life. Because the sounds that we make ourselves are as beautiful as the sweetest songbirds song.
Because the absence of singing is the absence of feeling.
Because the pride we feel at the end of a concert makes all my cares float away. Because when I hear music it leaves me feeling more content then eating all the chocolate cake in the world ever could.
Because song is the one true universal language that all can understand.
Because being able to sing can free your mind no matter where your body is held. Because having a fifth hour devoted to singing is like have a comfy pair of underwear that will never wear out.
Because my voice can fly as high as an eagle soars, even if my body is stuck down on earth.
I don't sing because I have to, I sing because music is the one and only true anchor I have that could never come loose, no matter how rough the weather.

By
Rob Manges

Because

I do not sing because I have to,
I sing because;
Because when every action I make is clumsy, my voice can be eloquent.
Because my friend once said I couldn't, now he does to.
Because someone has to, and so few do.
Because when you're six foot seven, the coach just doesn't accept "I'd prefer not to."
Because when every other love of my life lets down this one can't.
Because this feels right in a way that so few things these days do.
Because I was once told that I should, and tried to resist.
Because no one resists both their sister and their mom.
Because it's an instrument I don't mind carrying with me.
Because when I can't bring myself to talk to someone directly, I can direct my song at them.
Because it gives me all those warm fuzzies in my belly, but only when the butterflies let them in.
Because this is the only class I have that I can talk about emotions for an hour and not get laughed out.
Because I would regret having not known a classmate who becomes famous, like most of these should.
Because when everything else in life is stuck behind a veil this is clear.
Because..., just because.
I do not sing because I have to,
I sing because...

By
Michael McConnell

Because...

I do not sing because I have to, I sing because one note can bring me eternal happiness.
Because I hope one day my true love will sing a duet with me.
Because it calms me down when I am enraged.
Because when I hit just the right note it sends tingles down my spine, and I love it.
Because it helps me maintain my self-confidence.
Because I love the acoustics in my shower.
Because I love to challenge myself.
Because one day I hope to inspire someone.
Because it goes well with my outrageous dancing in my mirror.
Because I love the way I'm so excited but yet so nervous when I perform on stage.
Because it encourages others to sing.
Because the love and passion I have for singing will never disappear so I am going to make the best of it.
I do not sing because I have to, I sing because nothing will ever sound so sweet as voices truly blending together as one.

Because:

I don't sing because I have to, I sing because music is what feelings sound like.
Because for seventeen years now, I have immersed myself in music...and it's now permanently a part of my soul; it's interminable.
I sing because showers simply wouldn't be as enjoyable without it.
Because singing evokes feelings inside of me. Feelings that I didn't even know existed.
Because whether I sing in whisper or shout, each word that drips from my tongue has something to say, a story to tell.
Because I'm afraid of silence.
Because singing is constantly channeling human emotion into something that one can visualize, and more importantly, feel.
Because singing is a combination of where I've been and where I'm going.
Because singing has a point of view, and it makes you do more than listen, it makes you think.
Because I can express my sentiments in song better than any other means of communication.
Because I have the hope that maybe the poems and verses I mutter could possibly come true... maybe.
And lastly, I don't sing because I have to, I sing because in my world, music has color, voice has texture, and singing has shape. It's a masterpiece. And I'm the artist.

By
Christianna Burkee

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FEATURE
Robert Cindric
2010 Teacher of the Year Address
2010 Summer Workshop, Lansing

I want to start by thanking those of you here as well as those who are not present this evening for this incredible honor. I look at the list of previous teachers of the year and I am so humbled to be included on this list. MSVMA has been such an important part of my life for over 30 years and I owe so much to so many of you for making me the teacher and person that I am today. The methods and techniques that I use daily in my teaching have all come from you. The ideas I've gathered from our discussions and from watching you work have allowed me to develop a teaching style that is only partially mine. It is really a collection of styles I have learned from all of you.

I also need to thank my family for supporting me throughout my life and career. My dad, who is here this evening encouraged me to be what I wanted to be. I know there were times when he wondered if I should be pursuing teaching, but he always supported my choice, I owe him a great deal and I love you, Dad. My mother, who passed away when I was 8 was a musician and pianist extraordinaire and she inspires me to this day.

Those of you who know me well know that this is one of my least favorite activities – speaking to groups of people. The dread and nervousness of this night has been hanging over my head for 7 months now. I don't know what I've been so worried about. A week from now, none of you will remember anything I said here tonight. So, what am I supposed to talk to you about this evening? I don't really know. But one thing that writing this little talk caused to happen, was for me to replay my 31 years of teaching in my mind and see if I could find something interesting or useful to say to you tonight. Believe me, the “replay” of those early teaching days was quite painful to watch. In fact, I fast forwarded through my first 5

years of teaching in about 5 seconds – mainly because I have tried very hard to forgive and forget those early years.

What I did learn from replaying my career in my mind is that I now have a philosophy and a purpose. Thirty one years ago I did not. It was survival every day. The weekend could not arrive soon enough.

I've never tried to verbalize my philosophy of teaching. If I had tried 31 years ago, it would probably have come out something like this:

“I want every child in my classes to love singing, to learn to read music, to sing with a passion, to learn to be expressive, and to take pride in contributing to the success of their choir.”

Today, I think it would sound more like this:

“I want every child who comes into my classroom to feel safe, to feel that they are important, and to look forward to coming back tomorrow.”

So how did I get here from there? You might notice that today's philosophy doesn't even mention singing. That's because it isn't all about singing anymore. Music is the vehicle, not the purpose. It's taken me many years to get here, but I can honestly say it doesn't matter to me any more how well my choirs sing. Because, singing well happens when everybody enjoys what they're doing and feels safe. It just happens. Kids experience good singing by default, and then singing becomes the passion and the purpose for the singers.

So here is how I think I got to where I am today:

Since an early age, I have been very shy. I was the kid in elementary school who never volunteered, who always sat in the back of the room and spent a good deal of time trying not to make eye contact with the teacher for fear of being called on. I always knew the answer, but I was terrified of having to speak in class. I was outgoing with friends and family, but put me in a situation where I had to speak to an adult - my face would get red and nothing would ever come out the way I wanted it to. One of my goals as a teacher has been to make those students feel comfortable in my classes and to try to engage them without stressing them out. I missed out on so much in school because of my inhibitions.

In retrospect, I think I always knew that I wanted to teach. Many of you can probably relate. I had an empathy with my teachers. I loved all of my teachers, at least through high school – even the bad ones. I was able to appreciate what my teacher's job was and viewed the classroom completely differently from the way my friends did.

I remember the many summers as a child that we would spend with my grandparents in Florida. There was lots of time to read, play cards, and play school with my sister and brothers. My sister, Mary always got to be the teacher since she was the oldest. She did OK, but I knew I could do better. I've often wondered how many teachers knew from an early age that teaching was destined to be their lifelong profession. How many of you knew from a very young age that teaching was in your blood?

What is it that draws us to teaching and specifically to teaching music? For many of us, it is something that we're good at and a way to make a living. I have no problem with that and I know many very fine teachers who exactly fit that category. For others, it is a default profession. You know the old saying "Those who can, do. Those who can't, teach?" I know many fine teachers who really couldn't find anything that they wanted to do as a career - and they wanted their summers off. I don't have any problem with this, either.

We all know bad teachers. What makes them a bad teacher? Generally, I think that they don't care about the child – they care only about doing the job. Can you really do the job well without getting personally involved in the day to day lives of your students? I don't think so. Is it enough just to like kids? I don't think so. Can you really do the job well without becoming emotionally involved in the lives of your students? Probably. However, I think those teachers who are revered and remembered by their students are those who really listen to their students – who really care about what is going on in their lives - inside and outside of the classroom.

So, what about teaching music? We all know how vital music is to the education of children and we could all probably speak for hours about why it is so important to teach music in our schools. But what makes a really good music teacher? I don't know that I have a definitive answer to that question, but there are some things I've learned over the years:

I think we all know master conductors who are incredible technicians and who can get things out of a choir that are truly amazing. Standard rehearsal technique assumes that all of our singers want to be there and want to please us. Well, we all know that this is rarely, if ever the case. Do you have singers in your choirs who are there for reasons other than a passion for singing and making music? Easy "A"- no homework – don't have to sit at a desk and be quiet? How do you deal with these students?

You start off trying to win them over, right? You show them how we do things and what they can get out of being a valued member of your choir. You tell them that they must behave this way in order to be a member of your esteemed ensemble. They must sit a certain way. They must not talk at certain times. They must mark their music. They must shape their mouths in a particular fashion – and on and on. And if they can't, don't, or won't, they will not be positive

contributors to your choir - right? After all, if we want our choir to be the best it can be, certain things have to happen and everyone has to do their share. Our choir is only as good as the weakest link.

So the child still doesn't buy in. They are just taking up space in your choir – notice I said your choir. It's “my way or the highway” – right? “I want a choir of kids who want to be here and you obviously have other priorities. Why don't you just find another class to take?!”

Who really has the ownership of the choirs you teach? Why, you do, of course. It is your choir, after all. But, what if the choir belonged to the kids and all you had to do was give them suggestions and ideas. It sure would be a lot less stressful, wouldn't it? All you have to do is sing the latest pieces off the pop charts – goodness knows as soon as a song makes a splash on “Glee” Mac Huff sits down and pumps out a choral arrangement – in multiple voicings. No, that's not what I'm talking about when I say the singers must have ownership in their choir.

So, how do you establish ownership among your singers?

I learned a very important lesson from a high school student of mine about 18 years ago. Amy stopped in one day during her lunch time just to chat. She loved singing and loved choir. During the course of our conversation, she said to me “Mr. Cindric, I really love it when you have us select our warm-ups based upon what we think we need to work on.” So what did I do the next day in class – I let the choir choose their warm-ups. It later occurred to me that Amy had manipulated my behavior simply by telling me how much she enjoyed something I did.

So, I decided to try Amy's method in class. I told the kids how much I liked it when they allyou fill in the blank. You guessed it. They all did it because I complimented them on it. I continued to focus on the things they did that pleased me and told them how much I liked and appreciated what they were doing.

Standard practice dictates that our job as choral directors is to listen to what the kids are singing and stop them and “fix” problems. If we fix all of the problems now, we have an awesome performance and an awesome choir, right? Just like the coach standing on the sidelines who stands and looks for all that is going wrong.

What if we spent our time looking for all of the things that are going right? If we spend our time focusing on what is going right, doesn't it change the atmosphere of our rehearsal and our classroom? Of course it does. So, does that mean we just let all of the problem areas go by the wayside? Of course not. However, if we spent our efforts looking for what is going well and let the kids know that we like it, we then can say things like – there's something going on in measure 42 that doesn't sound quite right. Does anybody have an idea what might be going on there?

Does it take more time – you bet! However, in the long run, we now have all of the members of our ensembles looking for things they can do better. They have ownership, rather than just waiting for you to find things to fix and give your final approval.

Split the kids into sections and choose a section leader – a different one every day. Make sure that kid who sits in the back and avoids your eye contact gets picked now and then. Who knows, she or he might be a future choral conductor. By the way, there are certain kids you can't choose – so I wouldn't make it seem like every child is going to get their turn as section leader. Some days you can ask for volunteers. You just might be surprised who volunteers. It might be that kid in the back of the room because he doesn't have to deal with you – the adult – he only has to lead his peers.

Final approval now rests with the singers – and I sometimes find that they can be much tougher on each other than I can be on them when it comes

to fine tuning something. I can walk around and make suggestions, which is very different from me being the sage on the stage and picking out all of the problem areas. The kids are really doing the work and taking pride in it.

Maybe you will find this approach easy and maybe you already use it. It was not easy for me to release control to my singers. I had to make a conscious effort to bite my lip and sometimes ignore things that I knew were a problem in full rehearsal. But, you know what – the kids always, always got around to it in due time.

There are undoubtedly many models of affirmative teaching to which we could ascribe. I don't think I'm telling you anything earth shattering. For me, it took quite a bit of conscious effort to give up the reins to my singers – to let them be the decision makers in our choir. Do I let them make all of the decisions? NO way. But, do they feel like the choir is theirs? Absolutely.

I was taught, many years ago that you must start right off singing with your choir as soon as they walk in the door. Don't give them any time to start talking and get off task. Every minute is precious. You'll have fewer discipline problems. Don't give them a minute to lose focus. Well, I don't know who wrote that tenet, but I think it needs revising. Yes, it can work..... and it can stifle whatever excitement may have walked through the door to your classroom.

My classes tend to start off each day with kids telling me about what happened since I last saw them. I am amazed at some of the kids who contribute to this part of rehearsal. Many of these are kids who don't contribute in other classes. They are me when I was their age, in their other classes. They sit in the back and do their darnedest to keep from being noticed.

Many of you know this, but in the Saline Schools, we teach “Creative Arts” as a precursor to vocal music in our fifth and sixth grades. Creative Arts started off as

that class where the kids who didn't want to play in Band or Orchestra went. It was the place for kids who didn't want to work or practice or carry an instrument. Do you have any of those kids in your school? In Saline, everybody takes a music performance class in 5th and 6th grade. It's part of the culture. So what do you do with the child who doesn't like music or who has no interest in performing? Well, you stick him in Creative Arts class.

A very resourceful and dear friend of mine, Norma Freeman taught me that all kids like to act. Yes – all kids –especially, if you get to them young enough. Many of you have seen Norma or me work and you know how important this concept is to our program. My real focus in using drama is to get kids to be comfortable performing in front of others. What a way to engage kids in performing! The transfer to emotional and facial expression in their singing is almost automatic. The creativity, once again allows kids to have ownership of their performing. If you want to talk to me more about drama and singing, I would love to tell you all about how it has transformed my teaching style. It is an incredible way to get kids truly involved in the process and to give them ownership.

To those of you who are relatively new to teaching vocal music to children, I want you to know that you have an enormous amount of joy and pleasure to look forward to in your career. There will be times when frustration will fill your days and you will wonder if 10 weeks off in the summer is really worth it. Trust me, it is all worth it.

Those of you who have husbands, wives, and children, I don't know how you do it. My hat is off to you. You have two 24/7 jobs to perform and you truly are my heroes.

I hope that all of you here tonight know how vital you are to the children in your schools. For many, you are the reason they come to school and for some, you are the reason they succeed in life. The musical gifts you give them are miniscule in comparison to the life lessons you allow them to have.

If you haven't already done so, give the choir back to your students. Let the ownership be theirs.

Finally, I want to thank all of you with whom I have worked on the full and executive boards of MSVMA over the years. Our discussions and fellowship have changed the way I look at teaching. Thank you for the countless hours of volunteered time you have given.

If you haven't yet found an opportunity to serve MSVMA, I encourage you to take the time and contribute to this incredible organization. It will enrich your professional life and will most definitely change your perspective on teaching music to children.

Again, thank you for this incredible honor and thank you for allowing me to get on my soap box for a few minutes. I wish you all at least half of the joy in your careers as I have had in mine. And, I thank you again for all that you have taught me.

MSVMA Library

Take a moment to browse the DVDS and resource books available from the MSVMA Library. This is a FREE service to MSVMA members. A small deposit is required when "checking out" materials. Deposit returned when media is received back.

For more information go to
www.msvma.org or
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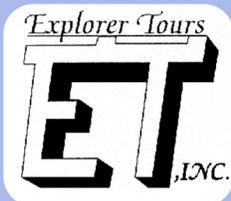
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FEATURE

Making Festival *STRESS-FREE*...for EVERYONE!

Margaret Payne, Supervisor
State S&E Festival and State Choral Festival - East Sites

As the school year begins, one of the last things on your mind might be Solo & Ensemble Festival or Choral Festival, but taking care of a few simple items NOW could make your Festival experience “stress-free” later.

Take the time NOW to note deadlines on your calendar. Deadlines for District events are generally set at the fall meeting, so carefully read all information sent from your District Manager. Also, periodically check your District’s webpage for any changes. The State deadlines are already set and published (FEBURARY 22 for State S&E, MARCH 22 for State Choral). Make a note of them NOW. Putting a reminder on your calendar a week or two before the deadline will help keep that feeling of “stress” away, not only for you, but for the Supervisor who is asked...”Can’t you take my application anyway...make an exception...just for me?”

Start thinking NOW about the literature (solo and choral pieces) that you and your students will be using at Festival. Order NOW any anthologies that need to be replaced or additional copies needed in your music library. Order NOW any additional copies of octavos that you will need for judges. If pieces are out of print, ask NOW for permission to copy. Waiting until the last minute can be very stressful, not only for you, but for your accompanist and of course, for the supervisor who is asked...”WHY is it a NO RATING? Can’t you make an exception...just for me?”

Have your class, or class officers (or leaders) **number the measures** on all of the octavos you use in class and in all of your anthologies. That way it will be done and will alleviate the stress of doing it the day of the Festival. And again, will relieve stress for the Supervisor who is constantly asked...”While I know it is the rule...can’t you make an exception...just for me?”

Post the Festival information found in the handbook and on the application forms so that your students KNOW the what, when, why, and where of Festival. They can ask questions in advance rather than on the day of Festival...relieving their stress. We want Festival to be an educational, successful, fun, and stress-free opportunity for everyone!

If you have any questions regarding Festivals... ask NOW. Waiting until the last minute can be VERY stressful...for everyone! Remember that most District Managers and State Supervisors are also teaching and preparing their own students, in addition to doing all the preparation for Festival. Calling during school hours should be avoided. Email is probably the best and fastest method of communication.

Two weeks before festival, take care of any changes. Again, remember the District Managers and State Supervisors are probably also preparing their own students in addition to all of the other things that make the festival run smoothly. Do not wait until the last minute.

Making Festival *STRESS-FREE*...for EVERYONE! *Continued...*

Remember in most Districts and at State events there are NO changes the day of Festival... Do not ask...it is NOT a matter of changing one little piece of paper...I can tell you horror stories of Directors and even students switching with someone and not receiving the correct rating.

Lastly, but most importantly...read, Read, READ!!!! Read everything that is sent to you by District Managers and State Supervisors. Read everything that is on the applications you fill out and in the handbook. So many times the answers to your questions are right there for you.

Before Festival, double- and triple-check your music. Asking the host school to lend books or to make copies just adds to the stress of hosting a Festival. Again, I have stories of Directors borrowing, but not returning books the day of festival, and having the student of the loaning Director not receiving a rating because the student did not have the book in the room.

Hopefully, by taking a few minutes this fall to look ahead, this Festival season will be "*stress-free*" for you, your students, District Managers, State Supervisors, and hosts.

Have a wonderful school year, filled with the beautiful and joyous sounds of singing.



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MSVMA Executive Board Updates

James Borst
Past President

Technology

MSVMA launched a new website at the Summer Workshop this past August. The site improves the ability of MSVMA members to gain information on all facets of the organization in an efficient, fluid, and intuitive manner. The site also allows the organization to achieve the goal of becoming paperless, while saving thousands of dollars. In the future, the website will include electronic voting for honors choir, board members, teacher of the year and other significant board actions. It also may include live-streaming of meetings, events, concerts and festivals. The possibilities are endless and we look forward to gaining feedback from the membership about the site's strengths and weaknesses. The new MSVMA website helps to foster the goals of the technology strand of the MSVMA strategic plan. The goals include the development of a user-friendly and service-oriented approach to technology. We are moving forward with technology, and hope to further advance the cause of MSVMA services through the Internet. Special thanks should be given to Adam Wurst for sharing his expertise as the technology liaison for MSVMA. Adam devotes countless hours of hard work on the Internet, and is passionate about helping the organization in any way he can. His thorough and thoughtful development of services has saved MSVMA literally thousands of dollars. Please take a moment to thank Adam with me for his gracious volunteering.

Early Careers Conference

The executive board voted at the June, 2010 meeting to terminate collaboration with MMEA for the annual 2010 Early Careers Conference. The rationale for this termination includes:

- Decreasing MSVMA member participation within the last 6 years.
- Executive Board discussion over the past 6 years regarding the efficacy and timeliness of the event as it relates to conference "burn-out".
- Increased implementation of sessions at the MMC and Summer Workshop that address early career issues.

Establishment of the new MSVMA Mentor Program.

Shift from MSVMA participation to CMENC and MMEA direction and leadership.

MMEA and MSVMA are committed to collaborate in the future, and remain strong partners in the many programs of music education in the state of Michigan. Together, the two organizations hope to strengthen the ability to collaborate at all levels and within all the general music, band, choir, and orchestra disciplines of music education.

Nominations

By the time this journal is published, the first round of voting will be implemented for nominations of Executive Board members, Full Board members, Teacher of the Year and Honors Choir directors. The membership votes for the final ballot in early December. Congratulations go to all nominees for being honored by their peers. The full board passed a proposal in June, 2010 that calls for MSVMA to nominate honors choir directors two years in advance. This action aligns with the middle level voting, where teachers are voted to conduct the honors choir two years from the initial voting. In late winter, 2011, a new slate of nominees will be presented to the membership. These nominees are considered for the 2013 honors choir program.

Erich Wangeman
President Elect

Michigan Music Conference Update

Plans are well underway for the 2011 Michigan Music Conference. I enthusiastically remind everyone that as an added bonus to our headliner, Dr. David Brunner, we will also have Dr. Tim Seelig as a featured speaker and guest. These nationally renowned choral musicians will be the pillars of MSVMA's offerings in January. In addition, several of our states finest choral music educators will provide interest sessions on a variety of topics. The

Board *continued...*

full schedule of MSVMA sponsored sessions tentatively looks like:

January 21

8:30 - 9:30	Jeff Cobb	A World Premier? - How Easy (and Affordable) Commissioning Music For Your Group Can Be!
8:30 - 9:30	Kristin Zaryski	Bel Canto Solfege
9:30 - 11:30	David Brunner	Selecting Repertoire: How to choose music that is age and skill appropriate.
11:30 - 1:00	Annual Meeting	MSVMA Membership
1:00 - 3:00	Choral Hour	Dewitt, West Ottawa, Rochester
3:00 - 4:00	David Brunner	Emotional Geographies: It's not what she taught me, it's how she made me feel.
3:00 - 4:00	Robert Peavler	Practice Makes Perfect.....Or Does It?
4:00 - 5:00	Carolyn Goss	Maximizing the Adolescent Male Singer: How to keep them happy and singing

January 22

8:00 - 9:00	David Brunner	Finding the Expressive Import in the Music Using a Practical User Friendly Approach.
9:00 - 10:30	Tim Seelig	Taking Joy In the Imperfect Rehearsal
10:30 - 12:00	Choral Hour	Chippewa Valley, Grand Ledge, Grand Haven
11:00 - 12:30	Tim Seelig	World Music for Secondary Choirs
1:00 - 3:00	David Brunner	Developing Great Music by Examining the Text
3:00 - 9:00	Honors Choirs	

Thank You District Managers! Lets all lend a hand!

We've all had a student in our choir who seems to take issue with every choice we make. The music is either too hard or too easy, they want to use movable-do instead of fixed-do (or vice-versa), or they don't like the vocal warm ups we do because "they go too high" or "they go too low". We figure that the student isn't long for the choral world until parent teacher conferences when we find out that choir is their favorite class. (Go figure!) People have a funny way of showing appreciation for the hard work that others do. This brings me to my point.

Each year the district managers spend countless hours working to provide excellent musical opportunities for thousands of students across our state. They attend MSVMA meetings, maintain web pages, send and receive endless emails, schedule festivals, organize food, take care of

judges, answer questions, put out fires, and do numerous other things I've failed to mention. Unfortunately, when something within this myriad of complexities doesn't appear to work correctly (like a scheduling error or an incorrect date posting) it becomes easy to get agitated with MSVMA, or worse...the district manager.

Rather than behave like the student in our class who truly loves to sing but can't seem to appreciate the time and effort it takes to plan quality instruction, I would encourage everyone to become actively involved in MSVMA by lending a hand.

This can be accomplished by implementing some of the action goals found within the Membership portion of our Strategic Plan. Our Vision Statement reads:

Taking ownership, each of our members have volunteered and participated in activities.

And within the context of this statement we have three action goals to accomplish.

Board continued...

1. *Identify District Volunteer Activities*

2. *Identify Festival Volunteer Activities*

Develop an Outreach Plan to Contact Colleges (to increase collegiate involvement in MSVMA events)

At the District Manager Retreat we created a system in which the tasks associated with running district events and managing district endeavors can be shared by several of its members. While each task is overseen by the district manager, our goal is to share the work load which is sometimes handled by one or two people. Further, we hope to increase ownership and pride of service in the many significant educational opportunities MSVMA provides for its members and their students.

At your Fall Meeting your district manager should have (or should have had) a list of jobs which can easily be accomplished by having several members assume a small task. Please consider volunteering your time and/or expertise by signing up to help. When you lend a hand you strengthen our organization by providing support to the services MSVMA provides for its members and their students.

Need an effective communication tool? Consider a pre-concert slide show!

Right before concerts my students always remind me, "Mr. Wangeman, don't talk too much at this one, PLEASE!!!" I always reply, "I never talk too much." And they respond by rolling their eyes. (Sometimes this is accompanied by a quietly muttered "whatever".)

I like to talk at concerts. There is always something important I want to communicate with the audience. I've noticed as well that as funding for public education in Michigan decreases, my desire (and perhaps need) to illustrate the importance of music education has become increasingly strong.

Understanding that my students hate standing on the risers while I discuss the next fundraiser, and knowing that verbal communication has only a 14% retention rate, I figured it was time to try another form of communication. I have had great success utilizing simple technology.

On concert night parents drop their child off at the

choir room and head into the auditorium where they are treated to a slide show. This power point presentation loops through approximately 20 slides and covers everything from uniform issues to music advocacy. Slides can be broken down into three different categories and communicate much of what needs to be announced in an effective and efficient way.

1. General Business
 - a. Future Concerts and Choir Functions
 - b. Fundraising
 - c. Uniform Procedures
 - d. Choir Booster Information
 - e. Audience Etiquette
 - f. Advocacy
 - g. Music advocacy quotes from current research or from someone famous (a star, a C.E.O. or a principal)
 - h. Music advocacy quotes from students. (Give students a writing prompt on the importance of music in their lives and then use their words.)
 - i. Ways for audience members to contact the legislature about increasing funding for public education in Michigan Pictures and Videos from our last few choir functions (Shows the human element of your class.)

I would encourage everyone to try creating a short presentation to be shown before each concert. It's a great way to communicate to your audience and advocate for your choral program.

Doug Armstead
Director
Summer Workshop Awards
MYAF Videotape Library

As I write this letter, I am preparing for another school year to begin. This year brings many new and exciting changes. I continue to be very blessed that I am in a profession that I love. Today, one of my colleagues asked me how things were going. I quickly responded with "Great," but I have too much to do before the school year begins. She looked puzzled and said, "But all you do is sing in your class. What else could you possibly teach?"

What do I teach? I teach community! Sure I teach my students to sing, but I teach much more than that. I explained to her that where you see a product on the shelf at a store or buy a new car, that didn't happen because of one person. It took many people working together in harmony to make that final product. Choir teaches the skill of working together. After our choir concerts no says, "Johnny sounded great!" They say, "The 'choir' sounded great!" We teach more than just singing.

I continued to tell her that we also feed the soul. Everyone needs something in their lives that makes them whole. For my students, music, specifically choir, feeds their souls and makes them a better person. How fortunate we are to teach choral music knowing we change our students lives for the better. The Summer Workshop saw a couple of major changes this year: the location, the dates, and the sponsorship. The Radisson Hotel and Conference Center, located in beautiful downtown Lansing, was a great change. Having the rooms closer together and having a common area where we could talk and connect were all very positive changes.

We also welcomed a new sponsor, Educational Tours, Inc., which helped underwrite the cost of our celebration entertainment and also part of the travel costs of our headliner, Doreen Rao. Hal Leonard was also an outstanding sponsor this year; it underwrote half of Doreen Raos honorarium and supplied all of her music for free. Finally, I would like to thank JW Pepper for underwriting part of the cost of the music packets and Marshall Music

Company for supplying the pianos and keyboards at no charge.

Plans for next year's Workshop are underway. It will be August 1-3, 2011, at the Radisson Hotel and Conference Center. The headliner will be Dr. Joe Miller.

We recognize that the cost of the workshop is an important part of your decision to attend next year. I am working hard to continue to reduce the cost of the Workshop, while maintaining the same high quality. For example, next year will have a celebration social hour with appetizers instead of the celebration banquet.

In closing, I hope you take the opportunity to view all of the titles in our Video Library. Many new DVD's were purchased this summer. If you would like to view one of them, please fill out the form located in the Library of Forms on the website and send it to the MSVMA office. I hope you all have a wonderful fall. I am looking forward to seeing many of you at the MMC in January.

Susan Catanese
Director
State Events
Pop & Chamber Festivals

MSVMA FALL 2010 JOURNAL ARTICLE SUSAN CATANESE, DIRECTOR OF STATE EVENTS

Although most state festivals occur in the winter months, for your scheduling purposes, since deadlines are unusually early this year, I have included all state festival information for the 2010-2011 school year. Please contact your state supervisors if you have any questions or concerns.

Due to the statewide alignment of dates for Spring breaks and due to Easter in April, we are forced to move all State S&E festivals to one weekend in March and one weekend in April. Most schools are now going to the first week in April for spring break.

Board continued...

This eliminates the first two weekends in April for festival. To comply with MYAF deadlines, we cannot go the last weekend in April. We can no longer use the last weekend in March because it interferes with MSBOA State S&E festival. This is a hardship on teachers, students, accompanists and parents. We will rotate these weekends between sites, i.e. Year 1, South Site is in March, Year 2, South Site is in April, etc. West & East sites will be held the same month, South and Central will be scheduled together. Districts that have the March dates are encouraged to schedule their district festivals earlier in the season.

2011 Festival Registration Information State S&E Festivals will use Online Scheduling (all sites). State Choral Festivals and Chamber Festivals will use *registration forms* from the *online handbook*. I urge you to place the dates on your school choir calendar NOW, in the event your students may be eligible to attend.

'10-'11 Chamber Festivals

Non-adjudicated festival, anyone can register for a nominal fee. Simply mail in the registration form found in the online handbook, for a night of shared music and fun!

East **Nov. 8, 2010**
Deadline to Register: *October 22, 2010*
Site: Oakland University, Rochester, MI
Supervisor: Julia Holt
Julia.holt@uticak12.org 586-436-1023

West **Nov. 9, 2010**
Deadline to Register: *October 22, 2010*
Site: West Ottawa Performing Arts Center
Supervisor: Pam Pierson
piersonp@westottawa.net 616-738-6865

2011 State S&E Festivals

For solos and ensembles earning a 'T' rating at District S&E festival; see fee structure in the online handbook. Online scheduling applies to all sites.

East Districts 3, 15, & 16
March 18-19, 2011
Online Scheduling Deadline: *February 22, 2011*
Site: Avondale HS (Host: Kevin Cornwell)

Supervisor: Marge Payne
mpayne7332@aol.com 248-628-4947

West Districts 6, 10 & 11
March 18-19, 2011
Online Scheduling Deadline: *February 22, 2011*
Aquinas College
Supervisor : Rick Gossett
rgossett@gpsk12.net 616-531-2639

South Districts 4 & 12
April 15-16, 2011
Online Scheduling Deadline: *February 22, 2011*
Site: Walled Lake Central HS (Host: Mary Rashid)
Supervisor: Mary Rashid
mary.rashid@gmail.com 248-255-7070

Central Districts 1, 2, 7, & 9
April 15-16, 2011
Online Scheduling Deadline: *February 22, 2011*
Site: Big Rapids HS (Host: Katie McInnis)
Supervisor: Juli Dick dickj@ghaps.org
616-850-6195

U.P. Districts 13 & 14
April 16, 2011
Online Scheduling Deadline: *February 22, 2011*
Site: Lake Superior Christian Church
Supervisor: Jan Brodersen
jbrodersen@mapsnet.org 906-225-5383

2011 State Choral Festivals

For choirs deemed Superior or Excellent (18-42 points) at their District Choral Festival; see fee structure and Registration Forms in online handbook.

U.P Site Districts 13 & 14
April 16, 2011
Registration Deadline: *March 22, 2011*
Site: Lake Superior Christian Church

Board *continued...*

Supervisor: Jan Brodersen
jbrodersen@mapsnet.org 906-225-5383

South Districts 8, 11, 12 & 15
April 28-29, 2011
Registration Deadline: *March 22, 2011*
Site: Holt HS
Supervisor: Monty Bishop
mbishop@hpsk12.net 269-744-0522

East Districts 3, 4 & 16
May 3-4, 2011
Registration Deadline: *March 22, 2011*
Site: Rochester HS (Host: Jolene Plotske)
Supervisor: Marge Payne
mpayne7332@aol.com 248-628-4947

West Districts 6, 7 & 10
May 5-6, 2011
Registration Deadline: *March 22, 2011*
Site: Fairhaven Ministries
Supervisor: Shirley Lemon
lemon@ghaps.org 616-850-6131

Central Districts 1, 2, 5 & 9
(HS/MS) **May 10-11, 2011**
Registration Deadline: *March 22, 2011*
Site: CMU (Host: John Jacobson)
Supervisor: Meghan Eldred
eldredm@dewittschools.net 517-320-5699

Southeast Districts
(JH/MS) **May 12-13, 2011**
Registration Deadline: *March 22, 2011*
Site: Jackson Community College
Supervisor: Wendy Treacher
2sing4u@modempool.com
517-784-5652 or 517-784-9175
ext. 15

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

I wish you and your students a productive and rewarding school year!

Les Rowsey
Director
Repertoire Sight Reading

Greetings, Everyone! One of the things that I find remarkable about our profession is the opportunity to start anew each year. I hope your beginning has been nothing short of amazing, and that your spirits have been both uplifted and renewed. Being with talented, creative young people has a way of helping us keep young, motivated and at times, short of breath! Realizing that "Festival Season" is but a short time away, here are a few reminders:

If you have a vision-impaired student and need sight-reading in Braille, please notify me as soon as possible, but no later than Nov. 1st. We can discuss various level (s) which might be appropriate for your student and/or their group, but I need lead-time to prepare the materials for you. Turn-around times vary, and I must accommodate the schedules of those who provide the services. Thanks in advance for your help in this matter!

Solo and Ensemble Festivals

In order to qualify for a rating, one selection must be from a collection on the Solo Required List. There is no sight-reading requirement at District S & E. Please also bear in mind the vocal demands on the young singer. Program selections that students can sing well--Harder is not necessarily better!

Transposing songs to best suit your singers is encouraged, and completely permissible.

Reminders to Directors

Avoid application problems by following 3 easy steps:

- 1) Read Directions

There is a sight-singing requirement at State S/E. CDs of past materials, as well as Individual copies of sight-reading books are available from the MSVMA Office.

Choral Festivals

In order to qualify for a rating at District Choral Festival, Senior High choirs MUST at a minimum sight-read at the same level as their required selection. They may choose to “read up” at the option of their director, but may not read below the level of the required selection.

Junior High/Middle School choirs, on the other hand, may perform at one level and sight-read at another. The assigning of repertoire levels are meant to advise directors of general difficulty when choosing literature for their choirs. Thus, as an example, JH/MS director could choose an Intermediate level selection and sight-read at the Primary level, still qualifying for a rating.

There is no sight-reading requirement at State Choral Festival for either High School or Jr. High/Middle School choirs. Senior High choirs may receive a rating at State Choral Festival, but there are no ratings given at State JH/MS Choral Festivals.

Sight-Reading

This year’s sight-reading is complete and has been returned for revisions. By the time you are reading this, it should be finalized and at the printer. Books will be available for purchase after the last festival in the Spring.

Repertoire

Kelli Falls (MS/JH) and Mandy Scott are busy reviewing possible additions to our Required Lists. If you have suggestions, they’d love to hear from you! Please forward a copy to them--make sure to mark each copy with your name and provide your address so they can return them to you. They are especially interested in 3-Part Mixed literature appropriate for Festival. Thanks in advance for your help!

Finally, thanks for your feedback and suggestions. I especially appreciate suggestions for our Solo Required List; let me hear from you. Please don’t hesitate to contact me at <lrowsey@jpsonline.org> I am here to serve you!

Mark Krempski
Director
Honors Choirs

Board Report September 11, 2010

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

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

The conductors guiding our students in those few hours of artistic genius for 2010-11 are:

- HS SATB – Russ Larimer
 - HS TTBB – Brandon Ulrich
 - HS SSAA – Kristina MacMullen
 - 6-7-8 SA – Vickie Kopistiansky
 - 6-7-8-9 SSA – Bonnie Kidd
 - 6-7-8-9 SATB – Phillip Johnson
- HS All State –

Last year, over 900 unique students across the state participated in the program at the Regional, State, and All State level! Unfortunately, though, this continues a 3 year consecutive 10-11% decrease in participation (*reminds me of the US housing market and stock market these same past 3 years...*) L One of our primary goals this year will be to significantly increase the volume of students who audition, and subsequently increase the size & quality of the choirs at the regional and State level. Did you know you that you can send up to 14 students to 6-7-8-9 auditions and 32 students to High School auditions?

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

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

- 6-7-8 SA Coordinator – Jennifer Brennan

Board continued...

- 6-7-8-9 SSA Coordinator – Gail Worden
 - 6-7-8-9 SATB Coordinator – TBD
 - 6-7-8-9 Supervisor – Cheryl Gapinski
 - Region A/State SSAA Coordinator – Ben Rodgers
 - Region B/State SATB Coordinator – Matt Laura
 - Region C/State TTBB Coordinator – Theresa White
 - Region D Coordinator – John Beck
 - All State Coordinator – Nate Degner
 - HS Supervisor – Angel Gippert
- Executive Board Director of Honors Choirs – Mark Krempski

Thank you for volunteering your time and efforts! The fruit of your labor will be providing the youth of Michigan an opportunity to leave no song unsung. Thank you again to those who completed their service as coordinators this past year - Fred Sang and Beth Patterson.

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

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

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

September 28 - Audition Registration DEADLINE
October 23 - Auditions
November 6 - Rehearsal & ALL Fees/Forms DEADLINE
November 20 - Rehearsal
January 8, 2011 - Rehearsal
January 22, 2011 - State rehearsal & performance

2010-2011 High School Honors Choir Dates

September 21 - Audition Registration DEADLINE

October 16 - Regional Auditions

October 26 - Regional Honors Choir/State Auditions Registration DEADLINE

December 4 - Regional Honors Choir/State Auditions

December 10 - State Honors Choir Registration DEADLINE

January 20-22, 2011 - State Honors Choir @ MMC

March 1, 2011 - All State Registration DEADLINE

May 12-14, 2011 - All State Honors Choir @ WMU

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

How to get started, before time runs out:

Go to MSVMA Honors Choir website & read everything

Download & Complete application forms.

Send forms by deadline with a school check.

Purchase copies of the audition music (*and clinic piece for 6789*)

(*Optional but recommended*) - Order practice recordings of audition music from <http://choraltech.weebly.com> (*only 6789 SA duets will receive an audition CD from MSVMA upon audition registration*)

Teach your students the music and prepare them for the audition process.

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

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

6th Annual Michigan Music Conference *An In-Service for Music Educators*



Thursday, January 20 - Saturday, January 22, 2011
DeVos Place/Amway Grand Hotel/J.W. Marriott • Grand Rapids, MI

Why Attend the Michigan Music Conference?

- Review and refine the details and structure of quality instruction in music education
- Recharge your batteries with the best in the music business
- Get new ideas, find new music, and make new friends
- Explore all the new music education technology tools available
- Learn by example—Enjoy over 24 student performance groups selected from around the state

Conference Highlights:

- School Ensemble Concerts
- Honors & All State Performances
- Sessions for In-Service and Pre-Service Teachers
- Professional Development Clinics
- Music Technology Pre-Conference
- Association Membership and Business Meetings
- Every Child Can – Suzuki Association of the Americas
- SB-CEU Credits Available
- Conductor Symposium

Over 200 Exhibitors will be on hand with their newest products and promotions, including:

- Music Publishers
- Fundraisers
- Musical Equipment & Uniforms
- Instrument Sales & Service
- Travel & Transportation
- Academia
- Technology
- Other General Music Merchandise

**Register by December 3, 2010 to receive
the early discounted rates!**
www.MichiganMusicConference.org

*Register online... find your hotel... check out the schedule of events!
Keep checking in with us—our Web site is updated regularly.*

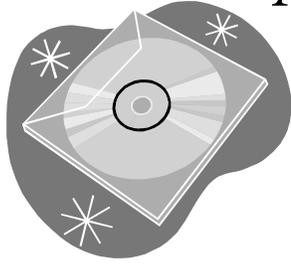
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Phone: 414-908-4958, Fax: 414-768-8001, L.Schabowski@MichiganMusicConference.org

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~Please Call or Write Soon, Thank You!

The MSVMA Office has recently moved and no longer has room for the furniture pictured below. If you or someone would like to purchase the furniture, please contact the MSVMA State Office at 231-592-9344.

Round Table & 2 Cloth
Covered chairs \$100



Desk Unit \$25



Conference Table \$175
Chairs (8) \$25 each





2011 MICHIGAN ARTS EDUCATION CENSUS

Assessing the Status and Condition of Arts Education
for K-12 Schools in Michigan

2011 Michigan Arts Education Census Assessing the Status and Condition of Arts Education for K-12 Schools in Michigan

Michigan Youth Arts, the Michigan Council for Arts and Cultural Affairs and the Michigan Department of Education are pleased to announce the launch of the 2011 Michigan Arts Education Census - a statewide survey intended to assess the status and condition of arts education in K-12 schools in Michigan.

Michigan's statewide arts education advocates have teamed with Quadrant Arts Education Research to develop and implement a survey targeting public and private schools, in all districts, and reaching 1.6 million students. The project will produce baseline data about arts education access, equity and quantity in K-12 schools in Michigan.

The project is designed to create the compilation of a never-before-available picture of arts education in Michigan and the institution of baseline information for tracking and measuring progress in arts education in the future. This report will provide the data to drive future educational policy. It will also identify schools that meet a mutually agreed upon set of criteria as "Model Schools." These schools will be the basis for further research to identify the attributes of successful programs as guides for other schools.

The project will be conducted during the 2010/2011 school year with the findings released in December of 2011.

Here are some projected milestones of the 2011 Arts Education Census

September, 2010	Review of Available Data Sources Census Survey Tool Development
October 1, 2010	Survey Communications Begin
March 15, 2011	The Survey Begins
April 30, 2011	Survey Ends
July 1, 2011	Survey Data Analysis
October 15, 2011	Review of Preliminary Report and Findings
December 1, 2011	Delivery of Preliminary Report and Related Data Files including list of Model School Targets

For more information about the 2011 Arts Education Census, please contact Michigan Youth Arts Executive Director, Kim Dabbs, at 248-649-8888 or info@michiganyoutharts.org.



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

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

The Verdi Opera Theatre of Michigan in cooperation with The Italian American Cultural Society
and The Italian American Club of Livonia Charitable Foundation presents

The 17th Annual Italian Songs and Arias Vocal Competition for Michigan High School Students

*After a statewide search, during each of the past years our selection committee determined that the 10 outstanding young people chosen annually for the Concert of Finalists possessed the gift and the dream, therefore we were proud to provide the stage; a performance at The Italian American Cultural Center in Clinton Twp., with prizes for each finalist. **Entry forms for the 2011 competition will be available in November to all high school music teachers in Michigan via our website, www.verdioperatheatre.com***

\$1000 First Prize



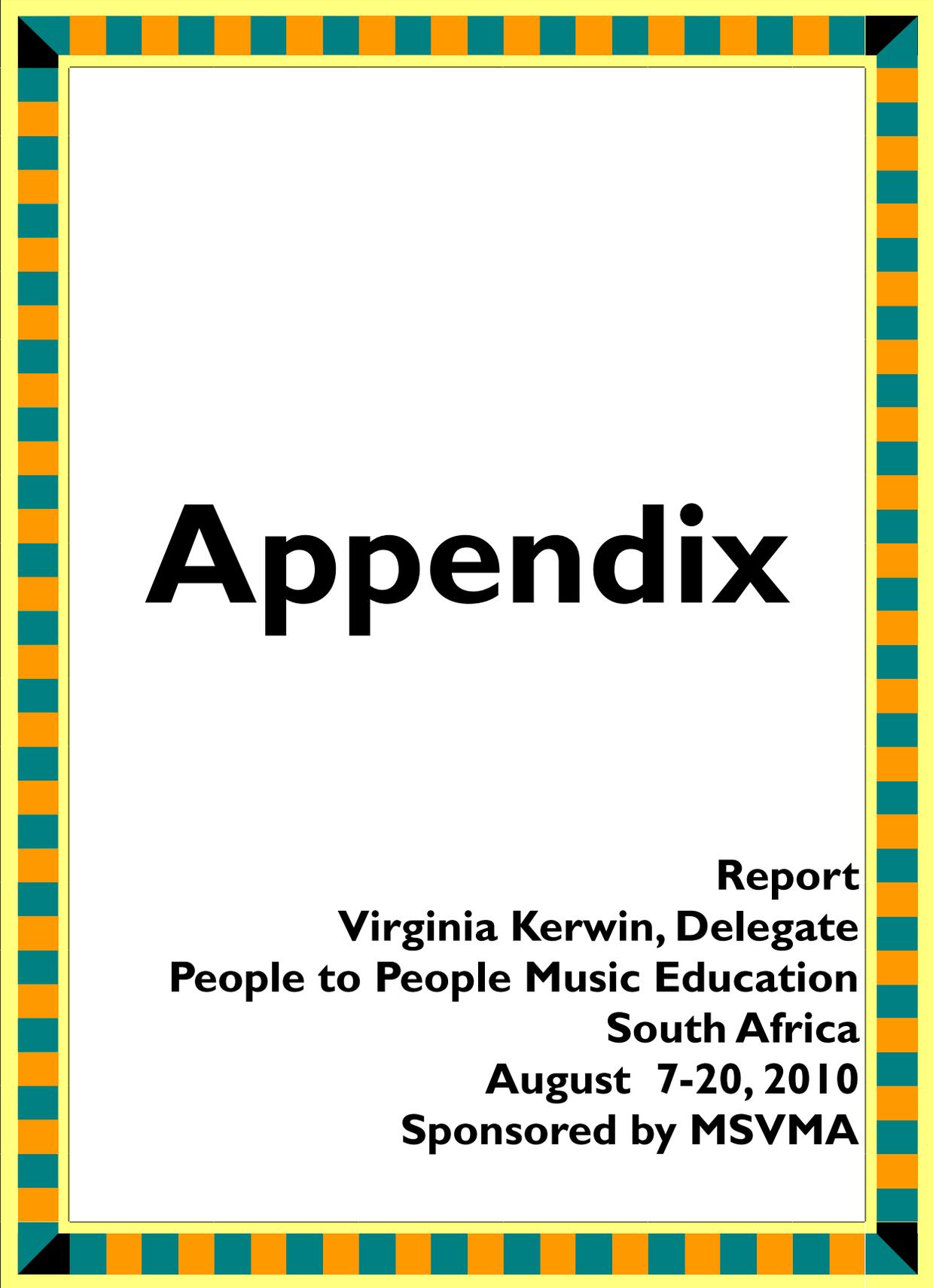
Concert of the Finalists

Sunday, May 1, 2011 at 4:00 pm
at the Italian American Cultural Community Center
43843 Romeo Plank Rd., Clinton Twp, MI 48038
Phone: (586) 228-3030

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

New Home of the MSVMA State Office
Atrium of Timme Building, Ferris State University





Appendix

Report
Virginia Kerwin, Delegate
People to People Music Education
South Africa
August 7-20, 2010
Sponsored by MSVMA

Since returning from this life changing experience I have been asked “What did you learn about music education in South Africa?” The biggest impression I left with was that music is an intrinsic part of the country’s culture. While formal music education opportunities in government schools depend greatly upon the economy of the neighborhood of the local school, singing is with South Africans from “cradle to grave.” In the *Western Cape School Songbook the forward says “Music – and specifically singing – is all about community involvement. People young and old are drawn into the performance. We dance, stamp our feet, drop off to sleep or try to sing along, depending on the time of day, the beat and the tune. People who stammer can sing fluently. People who do not know one another’s languages can sing one another’s songs with passion because of the way in which the crescendos work, the little runs in the music, the excitement in the whole piece. Singing is a social activity in which voices link together in harmony. We can sing loudly or hum softly. We sing when we mourn, when we worship, when we rally in protest. We croon songs when we are in love, we shout songs when we cheer our teams. We unite in chanting songs in celebration. When we feel blue, we look for music that is sad and moody too. Songs form an important part of cultural identity. Sounds, beats, the combinations of notes and the style in which they are all put together reflect a particular history or tradition. But cultural and social divisions in this country have meant that we haven’t really heard or learnt each other’s songs...” Could this be an appropriate forward for a textbook in our country? I bring to you my colleagues in MSVMA the following challenge: As we craft the choral art everyday in our classrooms, let us never lose sight of the fact that at the center of group singing is the importance of creating community with one another. Are our students truly expressing the essence of who they individually and collectively are when they sing together? Are we providing them opportunities beyond the formal setting to sing for joy, for love, for passion, for human understanding?

I have had difficulty wrapping my head around this extraordinary experience I shared with People to People. I keep looking at my pictures over and over again, and I find that every time I do I am filled with more and more questions. I feel like a sponge who cannot absorb enough information about South Africa to supplement my very limited understanding of this beautiful country's history and culture. I keep wishing I could go back and relive those days I had armed with more and more questions. Since returning I have made connections with **Infinite Family**, a non-profit organization that connects African orphans and vulnerable children with mentors using video conferencing and a secure internet site - www.infinitefamily.org. I have also read 5 books by Mark Mathabane whose book **Kaffir Boy** is found in excerpt form in many high school language arts books. I met him at a lecture in September and he offered to help facilitate opportunities for music educators in his beloved Alexandria. And I network regularly with the many music educators from all over the United States that I met. To quote from my journal “For a brief time I lived and shared in this amazing culture of black, white, and colored human beings who have inspired me to be more tolerant of others, and to be more generous with my resources.”

To the Michigan School Vocal Music Association I express profound appreciation for affording me the opportunity to experience the richness of this country. In the following pages you will find the daily journal that I kept along with a smattering of pictures. May they ignite your imagination and interest in exploring another foreign culture.

***The Western Cape Songbook is available as a PDF file. It is written in 3 languages - Zulu, Afrikaans, and English. The music is written with solfege markings. There are selections in many voicings. If you would like a copy please contact me at msvma@msvma.org. I would be happy to come and visit you and your students to share pictures, songs, and stories from my experience.**

Thursday, August 5

I woke up at 5 am, way too excited to sleep and somewhat anxiety ridden about the “packing” dilemma. The SAA baggage requirements are very different than those for American airlines. Checked baggage may not weigh more than 44 pounds for domestic flights (and I must plan on this for the international flight). Cabin baggage (you’re allowed a purse/briefcase/backpack plus a carryon that weighs no more than 18 lbs. The professional gifts (music by Stacy Gibbs, Brazeal Dennard, and Steve Zegree; MSVMA journals, 2007 MYAF All-State Recordings, Steve Zegree Vocal Jazz Texts, and Michigan Children’s Books) weigh around 10 pounds. My computer and camera also weigh around 10 pounds. I am so thankful for lightweight clothes (Yeah!!!! for Magellan’s and Travelsmith websites). Bill and Mary and I pulled out of Canadian Lakes around 8:30 am, had a quick breakfast at Bob Evans, and made a last minute battery stop at Target. Flew out of Grand Rapids around noon, looking forward to fairly quick travel to DC. Due to severe weather in the DC area, we were diverted to Pittsburgh for refueling. We finally were cleared for departure around 7:00 pm and landed in DC around 8:15 pm. Hotwire.com came through again, and our room at the Hyatt was perfect as was the late dinner we enjoyed in its restaurant. Plenty of local fish, seafood, and produce!! Just before taking the malaria horse pill I repacked and decide to mail home around 10 pounds of cloths and “stuff” I could live without.

Hotel Dinner

Lobster bisque, house salad, seared scallops, rolls, seasoned flatbread, butter dusted with chili salt

Friday, August 6 – D Day, A Trip of a Lifetime

I woke up late!!!! I pray that I can balance my professional responsibility to learn as much as possible about the instructional delivery of music education in this fascinating part of the world with my instincts to relax and savor the extraordinariness of the experience. Packing complete, dressed for travel, I enjoy a fantastic lunch before departing for the airport! The check-in process at South African Airlines (SAA) was like any other, but right behind us in line was a beautiful young black woman going home to Zimbabwe for a family reunion. We struck up a conversation and were told that one of our destinations Victoria Falls is one of the most beautiful places in the world. The check-in process was like any other, but there were more black travelers than white. The check-in process was like any other, but the musical lilt of the English language spoken by women who grew up embracing two spoken languages was lyrical. And so here I sit at 6:00 pm in 53G (that fractured ankle from earlier in the summer garnered me an aisle seat every “step” of the way!) In the next 14 hours I need to review how to use my new Sony camera and Flip video camera. My dear friend Mary has already scoured the in-flight magazine and found 3 “to die for” restaurant in Cape Town!!! We are in the air!!!

Hotel Lunch

Mushroom ravioli with tomatoes, asparagus, kalanta olives, capers, and garlic, rolls, seasoned flatbread, butter dusted with chili salt

Saturday, August 7 – Johannesburg

Somehow Friday turned into Saturday (a 14 hour flight with a 6 hour time differential). We landed in Johannesburg at 5 pm, met our guide, exchanged dollars into Rand, and settled into the hotel. A wine, fruit, and cheese reception awaited us in the hotel lobby. The kindness and graciousness of the African people was apparent on the flight over, during the customs process, and with the hotel wait staff. The country’s soccer mania is still evident on billboards and advertising throughout the airport. Ate a late dinner with fascinating delegates from North Carolina, Idaho, and Michigan State University!!!! The TV programs are heavily concentrated with sports, especially soccer. Repacked for trip to Zimbabwe tomorrow. We can leave a large portion of our luggage here at this hotel, and so will be able to travel lighter to Vic Falls.

Dinner

Bean Soup, Dark Bread, Bottled Water, Vanilla Custard with fruit sauce

Sunday, August 8, Johannesburg - Victoria Falls, Zimbabwe

Today was a day filled with unexpected surprises. Not adjusted to the time differential, I was awake at 2:30 am. Major panic attack when Mary could not find any of her Rand (\$100=700 Rand). So she was missing a **LOT** of rand. After much gnashing of teeth on both our parts, I realized that I had mistaken her money belt for mine the evening before, and had added her cash to mine. No wonder the money in my wallet was 2" thick!!!! Left the hotel around 8:30 am to catch the flight to Victoria Falls, Zimbabwe. Airport security **DID NOT** require us to remove our shoes, our computer from the bag, nor our liquids. Just a two hour flight, but we were actually served lunch – **CAN YOU BELIEVE IT?????** Food and an exit row – what more could you ask for!!!! The Victoria Falls terminal is very small and somewhat primitive. Everyone was herded into a large receiving room where we were required to spend \$30 for an entrance Visa. Now is probably a good time to say that the Zimbabwe dollar has no value. So the price of everything is given in American dollars. Fortunately for us they accept the Rand since we have so much of it. Due to a communication breakdown somewhere along the line, the hotel thought we were arriving on the 7th. So when we didn't show they thought we had cancelled. There was no one to meet us at the airport in this (some would say) unstable country. One of our experienced comrades was able to make the appropriate contacts and we were rescued!!!! Our guide from the airport offered great tips for "free time." We were cautioned against venturing beyond the hotel alone. The hotel staff were happy to serve as escorts. Zimbabwe's unemployment rate is extremely high and the city streets are known for harassment and intimidation of visitors. Vic Falls is situated on the country's national park and wild animals are "free." We passed many large cattle on the drive to the hotel, in addition to several elephants grazing on the side of the road. I was a bit disappointed that we were **NOT** taken to the Safair Lodge, but the Victoria Falls Hotel is very elegant and reminds us of the Grand Hotel on Mackinac Island. Had high tea at 4 pm and watched about a dozen small monkeys frolicking on the lawn of the hotel's vast acreage. I took a short nap before enjoying a dinner show in the evening outside under the stars. The event featured native music and dancing. Afterward we heard an unusual "something" making sounds that resembled those of a clave. Found out from the hotel staff that it was coming from a **VERY** small frog!!!! All of the music we heard today, whether in the airport, hotel, or transportation vehicles has the unique characteristic of driving, repeated rhythmic energy. It is 10:30 pm. It was a great day. Looking forward to exploring the falls area tomorrow along with a sunset cruise on the Zambesi River. Hoping to squeeze in a helicopter ride over the falls which will take in the Zambia side as well.

Monday, August 9, Zimbabwe

What a fabulous sleep I had. Windows wide open with the temps around 48 degrees. Daytime forecast for the day was 83 degrees with no humidity!!!! Breakfast outside overlooking the mist of the falls. Food at this hotel is memorable. When I travel, food is important. Met our guide for the walking tour of the falls around 8:30 am. The scenic vistas were spectacular. Wore raincoats because of the light to heavy mist. The path was a poured walkway studded with closely laid stones to prevent slipping. Our guide reminded us that Stanley Livingston was the first European to find the falls. (Livingston I presume!!!!) What a peaceful way to start the day – a 2 mile walk along the rim of Victoria Falls!!! We came upon mongoose (geese, not sure of the plural) and antelope (looked like American deer). On the way back to the hotel we stopped at a craft village. The pre-trip materials led us to believe that this would be an opportunity to sample artisans at work with their craft. Instead, we learned that the vendors were young men and women who had graduated from school in a country where there is no employment. I passed by stall after outdoor rickety stall of painted wooden bowls, stone statues, woven baskets, and jewelry. I settled on a small basket, but felt very unsettled for several hours. We spent the early afternoon venturing into the town of Vic Falls to visit the local shops. The poverty was so apparent. Men came up to us and offered tiny crafts for purchase. Several were quite persistent, calling out to us as we walked. There were children begging on the side of the road. It was very hard to see. Our guide had instructed us to say "no thank you" and just walk on. We did, but the experience was sobering. The walk back to the hotel was brisk, stopping only once to enjoy the antics of a family of baboons. Can you believe that they crossed the road (avoiding cars), and then scampered across

the sidewalk in front of us, and into the wooded park? At 3:30 pm we met up with our group (after 2 days we have bonded with these 8 educators from all over the US!) for a sunset cruise on the Zambesi River. As we boarded the boat there was a male a capella group singing and dancing on the dock. They were fabulous!! In tune singing, terrific blend! Put my flip camera to work capturing this moment for my music friends in MI. The boat moved along the river with a lazy rhythm. Calm peaceful, serene! Things became exciting when we sighted a crocodile and a family of hippos taking a sunset bath in the river. So now in 2 days I have seen “up close and personal” cattle, elephants, small monkeys, mongeese, baboons, crocodile, and hippos. Who needs a zoo in this part of the world!!! The sunset itself was exquisite – great photo ops!! Before bed I asked for the unfolding of the mosquito netting canopy which completely enfolded my bed. As I drift off I think about how positive these beautiful people are. Their delivery of the English language is elegant. The positive energy that they display is contagious and the tone of their voices is always quietly respectful. I wonder if this is a cultural characteristic or are there other factors at play...

Tuesday, August 10 – Zimbabwe, Johannesburg

Up at 6:30 am. Need to be outside the hotel entrance at 8:30 for the shuttle to the helicopter ride over the falls. I heard some commotion outside our window. I looked down in the courtyard and saw a grounds-man using a slingshot to stun about 8 **VERY VERY** large baboons who were exploring the property. I giggled all the way to breakfast. This helicopter ride was my first and I was escorted to the front of the chopper to sit right next to the driver. What a view as we flew over the falls to get the aerial perspective from both Zambia and Zimbabwe. Wow!!! What a thrill!! I enjoyed one last lemonade with Mary, Tina (teaches marimba) and Katherine (language arts teacher) before leaving for the airport and return flight to Johannesburg where we met up with the other 37 members of our delegation. There are music educators from all over the country. It is a very diverse group. It was a normal transfer to the new hotel. I'm looking forward to tomorrow and the official beginning of our work together as a music delegation. In reflecting upon the time in Zimbabwe, it is impossible to describe the ambivalent feelings I have. I am so thankful to have seen the beauty of the falls and the surrounding natural setting, to have experienced some native music, to have relaxed with my dear friend Mary, and to have enjoyed the community of new friends. This side of the experience was very enjoyable. However, I am not content with leaving it there. I will never forget our guide telling us that there are no Zimbabwean TV or radio signals – that all news and weather come from outside the country. I will never forget seeing so many men, women, and children walking, and a profound absence of local cars. I will never forget the faces of poverty in the streets, nor the faces of men and women making a very meager living and yet embracing the day with joy and kindness. I have a few addresses. Now, what can I do? Hmm....

Wednesday, August 11 – Johannesburg

I have tried to start a journal entry three times to try and capture the essence of this day. The academic part of the day was extremely informative. However, it was the indelible impressions (both visually and emotionally) that I will carry with me forever.

The day began with an orientation session which superbly provided an overview of the present South African culture, and its evolvment from its country's history. Some staggering statistics we learned were:

- Unemployment rate = 39%
- South African has the highest rate of HIV infection in the world. 1 in 3 pregnant women are HIV positive. 5.5 million people are infected. These figures have a huge impact on South Africa's labor force. Parents are dying, leaving the country the responsibility of raising 1.2 million orphans.

We visited 2 areas following a bus tour of the city of Johannesburg. In Soweto we visited the Buskaid String Project which was started in 1997. The music school has approximately 80 students (limited because of funding) from the less privileged community. The founder Rosemary Nalden enlisted the support of 120 of her professional colleagues who took part in a simultaneous busk at 16 British railroad stations in 1992. They raised over 6000 pounds, seed money for the purchase of instruments and music. The school depends on donations and sales from CDs and DVDs to maintain its extraordinary program. An advanced string

ensemble performed original arrangements. I would have to say that they were superb musicians and their artistry is grounded in their ability to harness innate physical rhythmic energy into their playing. Every performer's personal engagement was contagious. You just could not stop smiling!! The time we spent in this makeshift school building, which sits next to a humble church and in a neighborhood of small houses crammed together with little or no dirt yard space, was transporting. Artistic beauty that emanated from exceptional talent transcends race and class. The extraordinary teacher has been able to bring hope, dignity, and a future in music to the beautiful young people. After a sumptuous lunch at an Indian/African restaurant we visited The SKY (Soweto Kliptown Youth). Soweto Kliptown Youth provides hope and services to some of the most neglected children in South Africa. SKY's exemplary leaders and programs are the glue that connects people in need to support and opportunities. Name the need a child has and SKY will be there to meet it. The results are obvious! The minute you enter their neighborhood, the children are joyful and warm despite the many hardships they face every day. They have pride, energy, and talent and they abundantly share it with others. They have a chance to make it with SKY on their side. Bob Naming, the founder, was a neglected street child who was given a second chance. He says, "I won't let any child suffer what I had to. They are our Kings and Queens." Some homes in this area serve as home for 4-5 families. A single family home that we visited had 3 rooms, with a total square footage smaller than the living room in my own home. The young mother in this home was gracious as she showed us the three rooms (bedroom which sleeps 4, sitting room, and kitchen). It was indeed so very small for a family of 4, but it was immaculate and exuded warmth and love and pride. There was no pavement throughout and we carefully stepped to avoid walking on streams of wash water. It was obvious that it was laundry day, as every small yard boasted colorful lines of socks and tee shirts. Our local Kliptown guide, T-K, grew up in this development and his ability to carefully articulate a description of life in his home neighborhood inspired all of us. As we walked along our guided tour, we were joined by happy small children, outgoing, energetic, affectionate, and eager for a hand to hold. What a warm welcome! We ended up at "The Center" where these children meet to explore dance, music, and theater. We were welcomed by children of all ages singing, dancing, and drumming – forming a tunnel of joyful music as we made our way to our seats. The children performed a lively program of African music. Proud parents stood in the back of the room, reminding me of when my own children performed in school programs. Everyone in our delegation was overwhelmed with emotion. Was the singing in tune? Not always. Was the vocal technique sophisticated? Not really. Did singing transform the performers and audience? Yes indeed. At the conclusion of our time in Kliptown I walked and chatted with a young 16-year old girl who hopes to attend college upon graduation from school. I felt an instant connection with this young woman. She talked about her love of singing. Before I got on the bus, we swapped addresses. The huge hug we shared was like none other. On the ride back to the hotel there was a deafening silence followed by constant talking and sharing among the delegates about the profound impact this singular experience in Kliptown had on everyone. This website includes a video news report of the Sky Project.

http://www.consciousactionnetwork.com/index.php?option=com_content&view=article&id=68&Itemid=192&lang=en

Thursday, August 12 – Johannesburg

Wow! Can't believe I left this out of my Wednesday journal entry. We were able to get tickets to see South Africa play Ghana in a soccer match in the Johannesburg stadium! SA won 1-0. What an exciting evening. The sound from the horns was like being inside of a beehive. A loud constant drone of sound! SA people are entrenched in soccer as their national sport. It was a fabulous time. BUT, it was sooooooooooooo cold. I ended up purchasing a team fleece blanket and hat to stay warm. The game started at 8:30 pm (quite late don't you think), so it was a very long evening for us. This morning we visited St. John's College, one of the oldest and most prestigious private schools in the country. It is a boys' school with girls attending only the post-secondary school programs. Music is taught K-12. Performance groups include Treble & SATB Choirs, as well as a wind band, an orchestra, and 3 jazz bands. In addition, African music is taught and

performed. Lower elementary boys presented a sample lesson incorporating recorder, percussion, and creative movement. They were charming! The curriculum that they use in the lower school is quite defined and comprehensive. It is more difficult to schedule music in the upper level curriculum where the offerings are performance based. As in America, students work hard to include music in their demanding academic schedule. One of the upper level jazz bands performed several charts. A highlight of the school visit was the learning (by rote) of an African song. (See Attachment). The campus of the school reminded me of an American ivy league campus. We were served a lovely tea before departing for our lunch at the Italian restaurant La Rustica. We sang as a group Amazing Grace before our meal. Our coach driver commented later that in all of his years driving for tours, we were the first group to ever sing! In the afternoon we met with Susan Randell, the CEO of the Johannesburg Youth Orchestra Company. The organization provides a unique opportunity for individual and group music training for young aspiring musicians. Children and youth from any community are welcome to audition for placement in one of 8 graded orchestras. Drawing from diverse communities in the Gauteng, they offer orchestral training at a very high standard. A very accomplished young bassoonist played for us. We ended the afternoon being served another wonderful tea. After a quick change into warmer clothing, we drove 45 minutes to the Lesedi Cultural Village where we enjoyed an African Feast (favorites included ostrich stew and bread pudding) and entertainment (Zulu music, song, dance, and storytelling). Mary and I packed until quite late for tomorrow's flight to Cape Town.

Friday, August 13, - Johannesburg, Cape Town

After loading all of our bags (which are becoming heavier, but still within stringent weight restrictions), we left for the Apartheid Museum. Likened to the Holocaust Museum in Washington, DC, this very impressive museum presented through pictures, videos, music, and original artifacts, the Freedom struggle, the grip of the National Party's regime during the apartheid era, and the giddy days of liberation. The physical and electronic exhibits illustrate the passionate events and human stories of apartheid's dramatic, disturbing, and emotional saga, and bring you through the revelation of the world's only negotiated revolution! Our tickets to enter the museum simply stated WHITE or NON-WHITE. The two groups entered at separate entrances (reminiscent of the separation of races during the apartheid era). Needless, we all agreed, that this was uncomfortable! The outside of the museum is somewhat austere with long, narrow, rectangular columns shooting straight up from the roof. On each is displayed a word which summarizes the focus of the freedom from apartheid.

- Justice
- Equality
- Reconciliation
- Diversity
- Responsibility
- Respect

The ride from the museum to the airport was short, check-in was quick, lunch was delicious (prawns) and the 2 hour flight to Cape Town smooth (I napped!). I enjoyed a late dinner in the hotel with Mary, Lynn, Kathleen, and Tina.

Saturday, August 14 – Cape Town

Today was a cultural enrichment day and we enjoyed a fabulous tour of Cape Town. The scenery was stunning, as not only is Cape Town situated on the Atlantic Ocean, but a huge mountain rises just behind. Can you imagine waking up every morning to see the rolling surf of the ocean waters as the mountains rise behind you (with never a flake of snow!!!). It was sunny (as it has been every day of our trip so far!) The architecture and scenery along the coast reminded me of the walk along Lake Geneva in Switzerland, walking toward Montreaux. So, instead of gazing upon the mountains as we did in Switzerland, we now feel them at our back as we gaze upon the Atlantic/Indian Oceans. When we arrived at the Cape of Good Hope, we hiked up to the lighthouse. What amazing vistas around every turn! A photographer's paradise. Boulders Beach was our next stop where we viewed the penguin colony. Oh they were ever so cute, carefully

maneuvering over the sand and “in and out” of their little sea grass sanctuaries. It was a short walk to A Salty Dog, situated right on the ocean. The lunch featured the best fish of the trip so far. Billed as “linefish” which means “catch of the day,” whatever it was, it was outstanding!!!! Complete with chips (French fries) and salad. It was fun to go wading even though the water temp seemed like Lake Michigan in early June!!! After all, how many people can say they walked the beach at Boulder’s Beach in South Africa!!! Our last stop for the afternoon was at the Kirstenbosch National Botanical Garden. The Garden is acclaimed as one of the great botanic gardens of the world. Few gardens can match the sheer grandeur of the setting of Kirstenbosch, against the eastern slopes of Cape Town’s Table Mountain. Kirstenbosch was established in 1913 to promote, conserve and display the extraordinarily rich and diverse flora of southern Africa, and was the first botanic garden in the world to be devoted to a country’s indigenous flora. Kirstenbosch displays a wide variety of the unique plant life of the Cape Flora, as well as plants from all the diverse regions of southern Africa, both outdoors and in the Botanical Society Conservatory. There are over 7000 species in cultivation at Kirstenbosch, including many rare and threatened species. The beauty of the flowers was breathtaking. Continuing on our carousel of activity, we ended up down at the Victoria & Albert’s Waterfront after returning to the hotel, and enjoyed dinner with friends Tina, Kathleen, and Candy at Den Anker. A Big Rapids friend Doug Heeter had told Mary that it was “not to be missed.” Again, the menu featured great seafood with incredible views of the water and night lights. Den Anker’s food was served with a Belgium flair!

Shrimp Croquettes, Lobster Bisque, Tomato and Prawn Salad. Cape Town has a distinct international character, very different from Johannesburg. Walking down the street, one sees every race and color and creed.

Sunday, August 15 – Cape Town

Today was a “free day.” After sleeping in without the alarm going off at 5:30 am!!!!, I spent most of the morning trying to catch up with my journal so that I could post Wednesday’s reflections (finally!). We headed again down to the harbor for lunch and a little shopping. The sun was glorious and watching the water was hypnotic. The Victoria & Albert Waterfront, considered one of Cape Town’s “Big Six” tourist attractions, is a veritable feast for the senses – the irresistible smell of fantastic food from restaurants featuring flavors from all over the world; the panoramic view from the docks with boats anchored in the harbor from one angle and the mountains from another; the sounds of traditional South African dance and music heard around every turn; the opportunity to touch and purchase South African art. A small shop opener told us her very favorite restaurant on the waterfront is, so we ate there. It was a 5-star on every level.

Garlic prawns, Asian salad, seafood bisque.

The shopping WAS extraordinary. My daughters would have gone nuts!!! So many shops with handmade articles representing the diverse culture of Cape Town, it was hard to make decisions. We “flew” back to the hotel on the shuttle with 20 minutes to spare before leaving for dinner in the home of Joann and Trevor Jaftha, and children Savannah and Storm. This was a brilliant addition to our itinerary, as we were able to see firsthand the home and lifestyle of an average middle class South African family. I still can’t believe these wonderful people prepared dinner for all 40 of us! By American standards their home was small and tastefully decorated to reflect their diverse backgrounds (Indian and Black). Their yard is small, but much larger than others in their neighborhood. You may have noticed that I am comfortable referring to people by their skin color. We have learned this from our guide Kenny who explained that people in South Africa are very open people. The color of one’s skins is as descriptive of a person as his/hers eyes or height. In this country individuals are described as either black, white, or colored (non-white and non-black). For dinner, we were served

Liver pate

Samosas – small pastries filled with vegetables or mined meat (ground meat)

Spinach noodle lasagna

Salad (with pineapple, no dressing)

Caramel yogurt pie

South African wines (the Sauvignon Blanc was exquisite)

Our post dinner versions of the The Star Spangled Banner and Amazing Grace were fitting musical gifts of appreciation for the generous hospitality of this beautiful family.

Monday, August 16 – Cape Town

The breakfasts have been like none other! Although I never sampled everything on the menu, the offerings provided something for every palate. Following is a sampling: Juice (orange or guava), Coffee, tea (I learned to love the South African Rooibos tea), Eggs any style, Oatmeal with toppings (dried fruits and nuts, sugars, syrups), Fresh fruit (including South African grapefruit), Sliced meats and cheeses, Smoked fish, Sausages (pork, beef, chicken, wild game), Pork 'n beans, Grilled tomatoes, Sauteed potatoes and vegetables, Bacon, ham, Fried Fish, Assorted breaks and pasties! Now how is that for starting off your day!!!!?? Monday morning was a bit chilly, but the sun was penetrating. Our first stop was the new Africa Theatre Association. We were greeted graciously by the staff and immediately served tea and refreshments. <Let me take a moment and say that every site visit during this journey has included “tea and fellowship” with our hosts. Such a relaxing and appropriate way to end meaningful time shared between everyone. It reminds me that I am always on such a fast-paced routine, that to stop for tea at least once a day with others would seem like a “waste of time.” Or would it? I will note here that “tea” is the operative word. Coffee is an option, but it is instant coffee.> The New Africa Theatre Association reminds me of the Soweto String Project somewhat because it seeks to provide quality arts education to disadvantaged students, with an emphasis on cultivation of talent with a career in the arts as a goal. NATA has been reaching out to students of all races, cultures, and backgrounds for more than a decade. The students only pay 8 percent of the total cost, while the association raises funds to cover the remainder (scholarship assistance is available). Students hail from all corners of South Africa, & upon completion of Grade 12, they audition for a much coveted spot in the program. Students move on to either further education, gainful employment, or use the course as a foundation to start a career in the performing arts. The school offers theater with dance and music. We observed a theater class where the instructor was lecturing on the importance of knowing “your character” – emotions, reactions, thoughts, priorities, likes, dislikes, etc. The music class students were engaged in deep breathing and relaxation exercises. One of the focuses of the music program is the exploration of African spirituality through music, movements, and storytelling. Our lunch was hosted by the Assembly of God Church in Belhar, a community of underprivileged residents. The buildings are similar to those found in Soweto. A program was presented by the Higher Faith Development Music School and the Selfhelp Community Outreach. Both organizations use music as a way to bring children together. They also provide a feeding scheme, as the community has a large unemployment rate. The Selfhelp Community Outreach also focuses on Arts and Cultural Affairs as early intervention of substance abuse. One of the things that I have learned during this trip is that music is a vital part of the black and colored cultures in South Africa. Singing and dancing are part of storytelling and personal expression. We asked our guide Vanessa if she took vocal music in school. Her response was “I sing all the time everyday. I don’t need to learn how, but I would like to learn an instrument.” So, this afternoon’s presentation was very difficult for me as I viewed it through my “trained choral educator” lenses. I squirmed and was restless!! But, then as I reread the host description for the afternoon, “I got it.” This was not about achieving musical excellence, this was about using music as a way to keep children safe, in an environment where they will be fed and emotionally nurtured. The musical genre used was Contemporary Christian and Khosian. A colored man who grew up in apartheid was never provided or allowed to explore creative opportunities with his musical gifts. He sang several American “crooner” tunes, but the special moment came when many of the children performed a Khosian story dance to music he had composed! I came to South Africa with an agenda shaped by my own personal musical background!! Music is a universal language, but as we try to speak it we must (without bias) embrace its culture and heritage. I was still quite rattled on the return trip to the hotel and passed up an opportunity to visit Table Mountain. Just needed to return to my room and “stew” awhile. Mary bounced back from her

day with the other “guests,” bubbly and excited about their winery tours. A grand finale to the day was a visit to a reserve center for cheetahs and large birds. We returned to the Baia Restaurant for dinner, and through the supportive and kind conversations we shared, I “came back to life” and enjoyed dinner. Appetizer – Portabella mushrooms topped with spinach, parmesan cheese and prawns; Entrée – Seafood Platter including prawns and langoustines; Dessert – Crème Caramel; Beverage – South African Sauvignon Blanc.

Tuesday, August 17 – Cape Town

Today was the last day for our professional delegation!! It’s hard to believe we have been here as a team for only 1 week. It feels like a semester’s worth of sights, sounds, and cultural awarenesses. People to People has done a wonderful job of carefully crafting our itinerary, with a very wide range of opportunities. Our first visit today was to the Rondebosch Boys High School. Even though it is one of South Africa’s oldest and most prestigious schools, it is also a government school. All government schools come under national influence. You may have heard in the news that all teachers and hospital workers are on strike in South Africa. There has been some violence reported with schools shutting down and hospitals sending ill people home. Surgeries have been cancelled. They are negotiating for higher wages and a higher housing allowance. Here is a link to The Sun <http://www.thestar.co.za/>. Check out the headlines related to this. In 1994 when apartheid ended, all schools in South Africa came under the government’s control, and all were open to anyone. The existing schools in black and colored neighborhoods were and still are in great need of financial assistance. In order to bring these schools in alignment with the schools that were in traditional white neighborhoods, funding was adjusted accordingly. Therefore, even today, schools like RBHS receive little or no government assistance. These schools, therefore, charge fees to parents to cover costs. According to our Cape Town host Johann who sends two children to one such school, it is very expensive. The RBHS is steeped in tradition with an environment that represents excellence through pride and passion with a legacy rich in tradition, yet progressive and proactive in its approach. Music is seen as an integral part of RBHS, and the school has a proud tradition in this field with many Old Boys having continued into prominent musical careers. The department has a busy schedule of concerts and engagements throughout the year both in and outside of the school. An annual highlight is the joint presentation with South African College School (University of Cape Town) and Rustenburg Girls’ High School of a major choral work (student orchestra) with performances at the Cape Town City Hall. In addition, the instrumental jazz program is very strong. I spoke with the choral director at RBHS, who was newly appointed this year, and he spoke of the need to build the choral program to include more than instrumental students. Because there is such a large crossover of students, he only rehearses his students once a week because the other before school venues are already taken with instrumental group rehearsals. So, like American schools, there is great academic pressure with regard to scheduling during the daytime class schedule. We heard an 80-voice boychoir from the Preparatory School. They sang traditional African music that is included in the music curriculum repertoire text that comes from the government’s educational department. It includes choral arrangements in various voicings, a book of lyrics, and a CD which includes the pronunciation. After several calls to the department (which is located in Cape Town!), our team leader Lynn Brinckmeyer was able to get permission to reproduce these materials for distribution to the music delegation. South Africa has different copyright restrictions than the United States. In fact, this document has no copyright information included at all. So, at some point, I will have an incredible resource to share with the membership of MSVMA!!! “Tea” was served back at the high school and we had a lengthy opportunity to interface with the music faculty of the school. This day had been long awaited by most of our delegation, especially the vocal music teachers. We enjoyed a visit to the Cecil John Rhodes Memorial. Known as one of the staunchest British Imperialists of his era, Cecil John Rhodes would work his way to become one of the richest men in the world. He founded the British South Africa Company and would later leave the Rhodes scholarship as a foundation in his own memory. By the early 1880s, Cecil attained his university degree and continued vying in the diamond market. His only rival was Barney Barnato, who he eventually bought out to form the De Beers Consolidated Mines, which worked with the precedent that it should spread the British Empire as far as possible in other

areas of South Africa. Through the company, Cecil John Rhodes was also able to form a country named after him – Rhodesia, or what is today Zambia and Zimbabwe. He acquired the land for *his* country by dealing with the King of the Ndebele. The large monument reminded me of ones we see in Washington, DC. On the side of the hill where it is located I discovered calla lilies growing wild. Can you imagine!!!! Our last visit was to the University of Cape Town – Department of Music. The school was founded by a group of musicians in 1910 with six students. The impressive campus still uses the Henry Struben home which was donated to the school in 1925 for administrative offices. It also houses the Kirby Collection of African, European and Asian instruments. The faculty from the university shared with the delegation music education in South Africa from the university perspective. Each university in South Africa determines its own curriculum. Music majors are required to successfully complete High School Academics, to take a music theory test used for placement, to perform an audition solo, and to pass the college entrance test in English. Students training for careers in music education are very aware of the challenges facing them upon graduation. The schools in the poorer areas generally have poorer programs. Because South Africa's education traditions are heavily influenced by the British, theory is always included as part of good school curriculums. There is a huge jazz tradition in South Africa and this was certainly evidenced in all of our site visits. A teacher who has been out in the field for about 7 years shared some of her experiences working at a poorer school in Cape Town. When she started at the school the music program was minimal. Since beginning work there, she has built the program to a high level of excellence in performance achievement. Many of her students are now going on to pursue careers in music. She is testament to the importance of highly qualified, highly motivating, highly passionate educators! The music department served us a light tea and luncheon, which gave us an opportunity to again visit with these SA music professionals. The remainder of the day was spent finalizing packing for our trip to Kruger Park before meeting up for a final reception in the hotel and dinner at The 5 Flies Restaurant. The meal was a great finale tribute to the outstanding cuisine in Cape Town: Norwegian shrimp and avocado salad with marie rose dressing; Steamed sole fillets with prawn thermidor, crushed potato-corn salad and basil sauce; Vanilla seed crème brulee. Ooh, la, la!!!! You won't believe this, but I ended up sitting next to Imelda Martin, the woman who coordinated the Cultural Music New Beginnings Concert (you remember, the one with which I struggled so much!). We had a delightful conversation all throughout our meal. She expressed her desire to start a community choir in Belhar for the adults in the community. She expressed a lack of funds and music. Voila! I gave her my card and encouraged her to contact MSVMA for possible networking and sharing. The evening ended with an improvised passionate rendering of The Star Spangled Banner and Auld Lang Syne (They were really quite good actually!!!). Lots of emotional embraces were shared before retiring to our room for last minute packing and weighing of the luggage (I brought a handy scale). 3:30 am is our wake-up call. Then the flight to Johannesburg and our post-trip to Kruger Park for a two day safari!

Wednesday, August 18 – Cape Town, Johannesburg, Kruger Park

Today was a definite whirlwind of moving across the country while sitting, sitting, sitting. My ankles have become quite swollen, not sure if my bone structure is still in there or not!!! We bolted out of bed at 3:30 a.m., threw ourselves together, ate a small breakfast, grabbed the shuttle to the airport, flew to Johannesburg, and immediately got on another bus to begin our 6 hour jaunt to Kruger Park. Although I was very excited for the safari adventure, I at times was wishing I was just going home... We stopped for lunch at a charming fishing retreat Critchey Hackle. The luncheon trout had been caught that morning, so our meal was delicious. A quick tour of the lodging offerings made us wish we were at least staying around for a nap. The rooms were very well appointed. This is indeed a place where one could come and relax while enjoying some fishing. We finally arrived at the magnificent Protea Kruger Gate around 5:30 p.m. After checking into our room (complete with balcony – sighting of some small animal that resembled a deer although I know that is not what it was...), we went to dinner which was served outside. There was an open fireplace and fire cauldrons placed strategically around the sitting area. The buffet (we have definitely eaten our share of those on this trip) was complete with local game fare: kudu, impala, and ostrich. Back at the room, we set our alarm for 4:30 am so that we would be ready for our 5:30 am departure.

Thursday, August 19 – Kruger Park

We are getting so used to getting up early, I am wondering if it will be a hard adjustment to sleep until 7:30 am when I return to Michigan!!!! We boarded our open air vehicle promptly at 5:30 am toting our boxed breakfasts. We dressed in layers for the days' adventure as it was quite cold travelling that early in the morning. The sunrise was gorgeous and we crept along as the world awoke. Our first sighting was of giraffe, and after that the day unfolded with one exciting discovery after another. Not only was it mind boggling to see these animals that up until now I had only seen at the zoo or pictures of in National Geographic magazines, but the scenery was truly beautiful even at this late winter/early spring time of the year for South Africa. Many of the pictures that I took look like paintings. Our guide Gavin was brilliant in his ability to identify every bird and animal that we encountered, but his ability to identify animals a mile away was staggering. Often the only way I could find the animals that were superbly camouflaged in the "bush" was with the 20X zoom of my camera. We witnessed a mother hyena transporting her babies from nest to nest. She did this one baby at a time while motorists sat in silent disbelief as she walked across the road gripping their tiny bodies between her teeth. The babies were so young that their eyes were not completely open yet. As the sun of the day bore down upon us, the layers of clothing were shed. By mid-afternoon most of us were down to rolled up pant legs and short sleeved shirts. We were back at the hotel long enough to lie down on the bed, but not long enough to take a nap. We were off and running again at 4:00 pm as we set out for a sunset ride through a private reserve. About 5 minutes into our ride the vehicle had a flat tire and everyone had to get out and hope that an animal didn't fancy an encounter. Gavin had told us earlier in the day that animals are intimidated by the size of cars and trucks, and therefore do not bother them. They are so used to them, that they will often walk down the road side-by-side. He did tell us, however, that people are not allowed to leave the vehicles because animals know intuitively that they have a size and speed advantage. In other words, don't even think about opening the door and stepping outside to get a better look! So, when we were forced to disembark from the disabled safari truck, I was not happy. However, the change was fast, and before any animal had a chance to consider us, we were back bouncing along over some very rugged trails. Our last African sunset was beautiful (I find that I am running out of words to describe the beauty of this part of the world, so I apologize for any redundancy). We saw many of the same animals we had seen earlier in the day, but nothing prepared us for the emergence of a single leopard from the side of the road. He circled the vehicle and then proceeded to walk about 3 meters ahead of us down the road. We followed him long enough for everyone to take pictures in the silence we all knew was reality. Once darkness was upon us, we stopped at a small lodge for wine and snacks. The return trip was done with one of our guides (sitting on the hood of the car) shining a light from side to side in front of us. This reminded me of the times we would "shine deer" back home. We saw some smaller animals, most notably a long tailed mongoose. Upon arriving back at the hotel around 8 pm we immediately ate dinner and took long enough to set the alarm again before crashing in bed!!!!

Friday, August 20 – Kruger Park

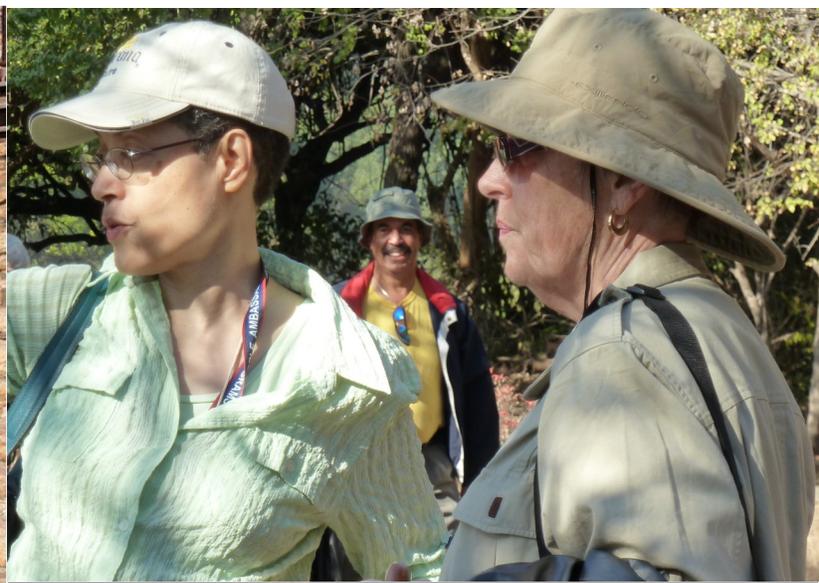
Day 2 of the safari started out much warmer than the first day. During the night the sky filled with cloud cover. We were all disappointed to think that this was going to be our first day without sunshine since August 7th. However, Gavin immediately assured us that the weather was an advantage because animals move around more when the sun is not out. And wow, was he right. It was astounding the number and variety of animals that we saw. Every time we turned another bend in the road, we saw another species. Not only did we see rhinos, but they lingered long enough along the road for still shots and videos. We saw herds of elephants – families of elephants!!! We saw so many impala I was beginning to think they were like the "out of control" deer population back in Michigan!!!! The color of the birds was stunning. The most exciting moments of the day had to be when we saw:

- a male and female lion along with the little cubs scampering about
- a male and female lion luxuriating in their surroundings
- a leopard napping in a tree

four cheetah resting in an open area

zebra so expertly hidden in the foliage that it was like viewing an optical illusion

We returned about an hour late from our extraordinary ride, just not wanting to let go of this spectacular adventure. We enjoyed dinner with our group, again marveling at the variety of menu options on a buffet that could only be prepared in this part of the world. Back in the room we packed for the return flight to America. We weighed and reweighed our bags, making sure that they complied with the strict regulations. We were allowed 70 pounds of total checked luggage (2 bags). Before going to bed, I downloaded my photos to my computer. I could not believe that we actually were there with such majestic animals. As I laid in bed pondering and reflecting on the past 20 days, I worried that I will never be able to recapture in words the profound impact this trip has had on me. I know that I have a completely different understanding of this country than I had before coming. Yes, I return enlightened beyond what I could have been just reading a book or watching a movie. For a brief time I lived and shared in this amazing culture of black, white, and colored human beings who have inspired me to be more tolerant of others, and to be more generous with my resources. I am ready to come home. I miss my husband Bill, I miss my family, I miss my friends, I miss my music making.



Who Are We?





50 - Fall 2010 **St. John's College for Boys**

Lebitsa La Morena

As taught by Sidum Jacobs of St. John's College (Johannesburg) to the 2010 People to People Music Education delegation to South Africa - Lynn Brinkmeyer, Delegation Leader

trad. South African

sung like a woman carrying her baby

The musical score is written for voice and piano in 4/4 time with a key signature of one sharp (F#). The melody is carried by the voice and piano accompaniment. The lyrics are: Le - bi - tsa la mo - re - na, Je - su, (ha) ha - le - bo - kwe, Le - bi - tsa la mo - re - na, Je - su, (ha) ha - le - bo - kwe.

Sotho: Lebitsa la morena, Jesu, ha le bokwe.
leh-beet-sah lah-mo-reh-na, jeh-soo, ha lee bo-kweh
English: May the name of our lord Jesus be praised.



Rondebosch Boys School (U/L)



Soweto Buskaid String Project



Soweto





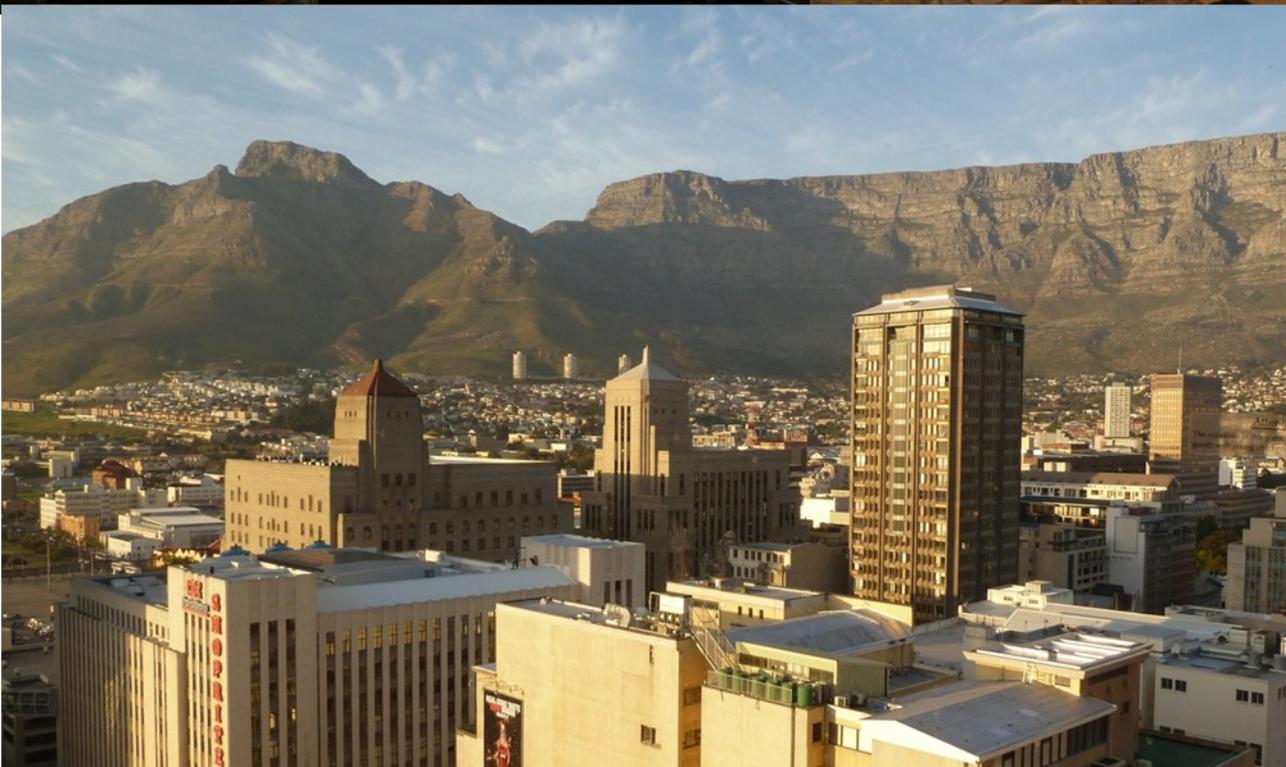
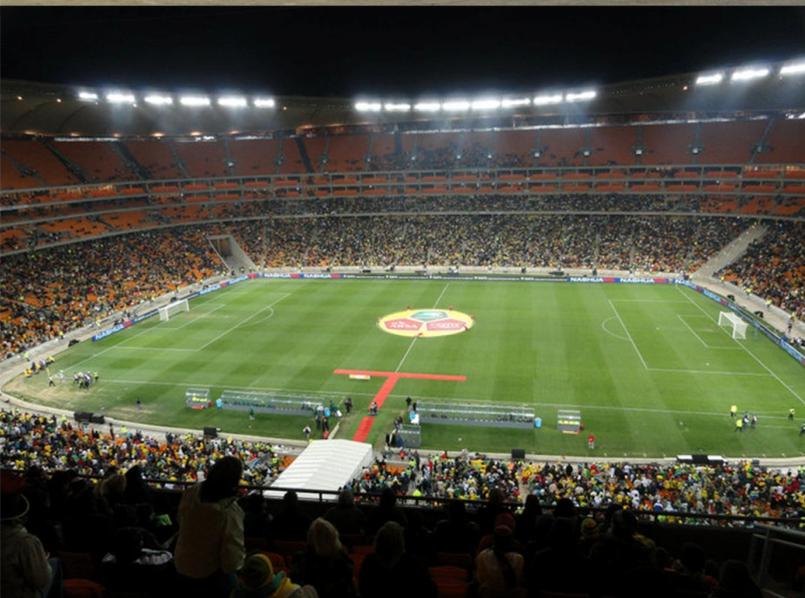
SKY Project in Kliptown



Lesedi Tribal Culture



A Vibrant Diverse Country



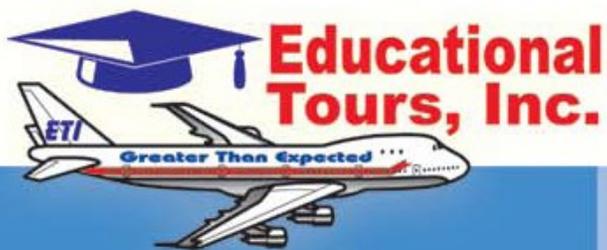


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The Beauty of Natural Wonder



Over 25 Years Experience
Greater Than Expected



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www.tours-eti.com
eti@tours-eti.com

My choirs have been traveling with ETI for several years. They always meet or exceed our expectations—from event knowledge and exciting destinations to all the little details that make student travel a wonderful memory for the kids. As the director, I appreciate their friendliness and professionalism.

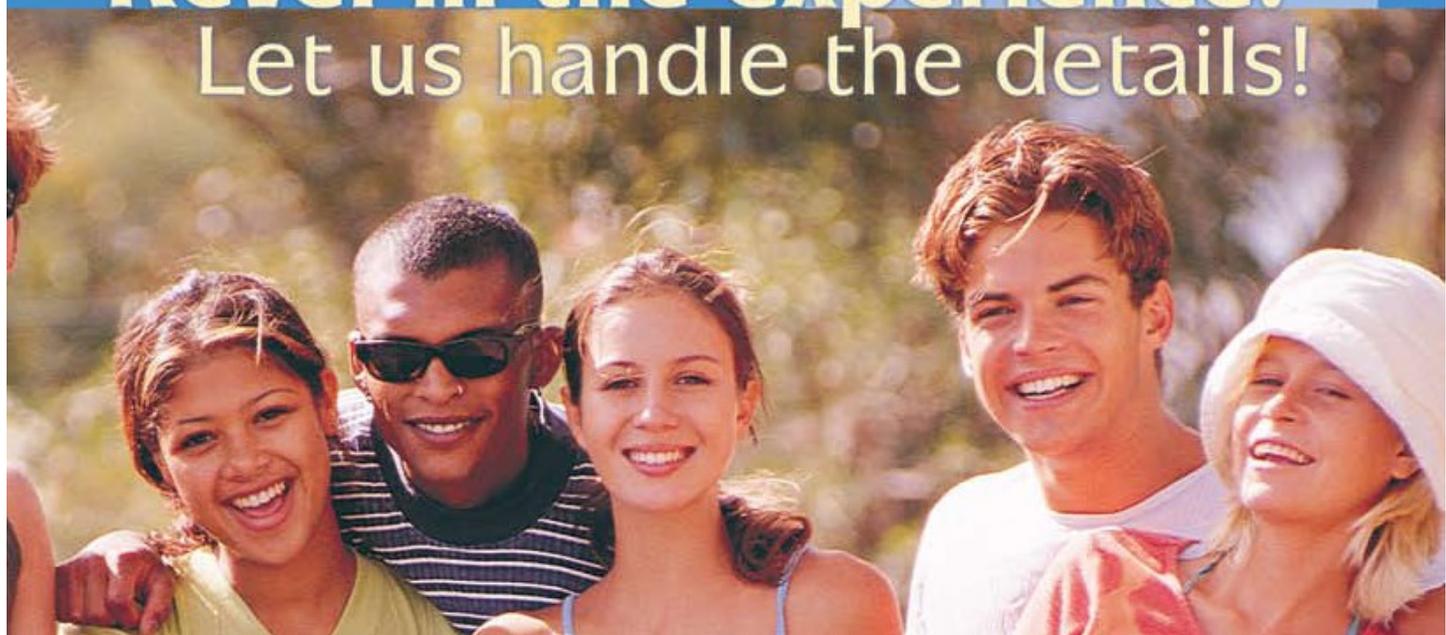
Kristina Collins
Vocal Music Director
Roseville High School

A great student-travel experience begins and ends with the details. At Educational Tours, Inc. we understand that extraordinary student travel depends on making sure you can focus on your students, your performance and your experience. Each trip includes:

- Customized Trip Planning
- Performance and Educational Opportunities
- First Class Motorcoaches
- First Rate Accommodations
- Professional Escorts
- Private Night-Time Security
- 24 Hour Emergency Number

Our student group travel experiences include not only world-class opportunities, but private night-time security, so you and your chaperones can rest easy. Our trips also feature experienced tour escorts, ensuring the entire travel experience goes smoothly. And, our 24/7 back-home support means you can have peace of mind while the trip is in progress.

Revel in the experience.
Let us handle the details!





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