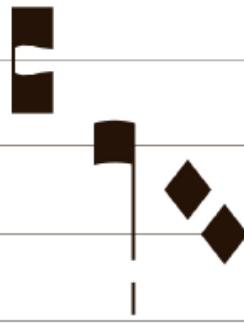




JOURNAL

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MSVMA MISSION STATEMENT

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

Important Websites

MSVMA
www.msvma.org

American Choral Directors Association-Michigan
www.acdami.org

Michigan Music Educators Association
www.michiganmea.org

Michigan Music Conference
www.michiganmusicconference.org

Michigan School Band & Orchestra Association
www.msboa.org

Michigan Youth Arts Festival
www.michiganyoutharts.org

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Summer 2012
Volume 46, Number 3

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.

President's Message

Erich Wangeman, President



The “Glee” Factor

This spring I was contacted by a columnist from the local newspaper who wanted to know what I thought about the shows “Glee” and “American Idol”. He also wanted to know how the current trend of performing arts shows have affected the attitudes of the both the student body and the community at large.

Hmmmmm.....how to proceed?

My personal feeling is that shows about the performing arts such as “Glee” and “Smash” have very little to do with music education and the development of the performing arts in young people, and that shows like “American Idol” and “The Voice” frequently promote singers with a great deal of talent but who haven’t the slightest clue about singing with proper healthful vocal technique.

Now admittedly I don’t watch these shows. (Who has the time?) Okay, I like to watch “Idol” in the first rounds because I love the train wrecks. You know...those people who you watch and think, “They HAVE to know they can’t sing.....right? They just wanted their fifteen seconds of fame.” And I did watch “Glee” during the first season because I was excited about the idea of a show that might

promote the performing arts (and more specifically, choir) in the same way that “Friday Night Lights” or “Remember the Titans” promote football. Yeah, so much for that.

The columnist asked me if I’d seen an increase in enrollment since shows portraying the performing arts have become popular. My personal answer was no. (Other directors may have a different response.) My experience is that kids inclined toward the performing arts were already enrolled in music and theater classes, and those who don’t have a proclivity toward the performing arts were NOT going to join choir after seeing the overly dramatic and erratic behavior of the students on “Glee”. (Not to mention the Michigan Merit Curriculum, which only requires one fine arts credit and does not allow for the development and completion of all state mandated benchmarks or national standards...but that’s another article.)

Back when “Idol” was really big my family used to watch it. I’d get home from a rehearsal and get sucked in for a few minutes but I’d always end up yelling at the television. Usually I’d agree with the choices that ditzy Paula, evil Simon, or “what up dog” Randy would make, but not at all for the same reasons. I’d end up yelling at the television, “TELL THEM WHY THEY ARE ‘PITCHY’” and “GIVE THEM WAYS TO FIX IT YOU IDIOTS.” This usually ended up with me alone at one television and my wife and daughter at another television where they could watch in peace. This illustrates a point. Are any of those (or the current judges) really qualified to assess who has the ability to sing? A look at the success rate of past winners would say no. Now, I know that “Idol” is not really a show about finding good singers, it’s a show about finding good entertainers. But how do you explain that in a polite and succinct way to a parent, community member, or colleague, when they come up and ask “Do you watch ‘American Idol’? Isn’t it great? Don’t you just love what that show and ‘Glee’ do for singing and choir?”

The other unintentional harm that these shows (particularly “Glee”) do is have the characters instantly break into songs which are perfectly sung (thanks auto-tune) and perfectly balanced and backed up by a full band or orchestra (thanks top industry producers). They then have beautiful technical effects using lighting and scenic design that impossibly

President's Message *continued...*

appears the second the teachers says “Hey, let’s hear you sing this song for the first time in your life with no music.” (Or worse, sight read this piece of music pitch perfectly....because anyone can do that.) At least the football movies show the characters working, practicing, and frequently failing. Sports shows show the struggle. Performing arts shows show the glory. In this they do a grave disservice! I’m not talking about the struggle of being an evicted, homeless person who needs this win in order to pay the bills, I’m talking about the struggle of learning proper vocal technique, years of dance and acting classes, and studying to be a literate musician who has a proper, theoretical understanding of the fundamentals of music. These are things the shows “Glee” and “American Idol” don’t ever show.

WORST OF ALL, the director on “Glee” is not highly qualified in music (he’s a Spanish teacher) and music is *extracurricular*. AHHHHHHHH!!!!!! What does this say to the politicians and administrators who are looking to make further reductions in school budgets?

Mostly I fear that these shows say to our society that music and the performing arts are easy. They portray that a high school’s best athlete can become an amazing singer and musician instantly, but the music nerd won’t ever be able to play football. They unintentionally negate the hours of planning, rehearsing, learning, designing, building, sewing, singing, dancing, and perfecting that students and performing arts educators spend each year. No wonder our politicians feel that only one credit of fine arts is sufficient.



MSVMA 2012 SUMMER WORKSHOP

The 2012 Summer Workshop is W/Th/F, August 1-3, at the Radisson Hotel in Lansing. Be sure to select the sessions you will attend. It is how we determine what music to order for you. Go to the MSVMA web page and click on Summer Workshop Registration. Come join in the camaraderie! It’s a fun-filled learning experience.

From the Desk of Virginia Kerwin, MSVMA Executive Director



Summer Greetings to the MSVMA Membership from all of us at the MSVMA Office! We hope that you are enjoying the relaxation of summer days. Whether you are on vacation with family and friends, or enjoying a book by the shores of Lake Michigan, you soon will be focusing energies on planning for the 2012-2013 school year. I hope that everyone is planning to attend this year's summer workshop at the Radisson Hotel in downtown Lansing, August 1-3. The workshop planning team (Brandon Ulrich-director; Nancy Bray-coordinator; Judith Barthwell, Phil Johnson, Miriam Moore, and Jolene Plotzke, -committee) have put together a lineup of clinicians that is "world class." The Headline Clinician Eph Ely is guaranteed to bring a message of inspiration and empowerment like none other. His lifelong friend Steve Zegree will present at the event, as well as serve as accompanist for Eph's sessions. You don't want to miss the unveiling of Steve's new SATB arrangement of "More I Cannot Wish You." It is dedicated to Dr. Eph Ely and the Michigan School Vocal Music Association!! In the spirit of the "MSVMA 75th Anniversary," we have planned a few surprises.

NEW STAFF POSITION – Technology Coordinator

MSVMA is pleased to announce the hiring of Adam Wurst as the MSVMA Technology Coordinator.

Goals for this position are to:

- Provide leadership in developing and implementing technology tools to promote effective, efficient, and forward-thinking communication.
- Promote MSVMA's Vision Priorities for professional development, communication and services.

Responsibilities for this position are to:

- Coordinate and maintain solutions for communication and reporting to: Executive and Full Boards State Supervisors, and District and Festival Managers.
- Create, develop and manage content for organization's web presence, including design management and future development of social networking strategies.
- Coordinate web projects and technology solutions across areas of leadership, including EB, FB, State Supervisors, and DMs.
- Keep current with emerging web technologies through relevant blogs, conferences, and software solutions.
- Assure web-based information is archived for future needs and reference.
- Manage all social media activity and success, including in-service for how to best use social media tools and keeping up-to-date with new trends.
- Facilitate in-service training for all aspects of online scheduling, website editing, and online voting resources.
- Develop, implement, and maintain technology resources for event registrations and management.

Welcome Adam!!!!

Website

Adam Wurst has done a yeoman's job of reformatting organizing the content of the MSVMA Website. Thank you for your input and your patience during the process of change. Our goal is to have on the website by September 1st a complete (printable) handbook which will include all of the narrative information that is published by topic on the website, in addition to the Constitution and By-Laws. The calendar on the homepage is current.

Adjudication

Thank you to everyone who submitted online Adjudication Evaluations following MSVMA festivals. In addition, thank you for completing the online survey following the piloting of the new Solo & Ensemble Rubrics. This important information will assist the Adjudication Committee in its deliberations this summer. Our summer agenda will include:

- Review of Adjudication Evaluations
- Review of the Sight Reading and Adjudication Procedures

Executive Director *continued...*

- Review of the Solo & Ensemble Rubrics with particular emphasis on its application to Junior High/Middle School Events

The Fall Adjudication Clinic will be held on Saturday, October 6th. Details will be forthcoming.

Michigan Council on Educator Effectiveness

The Michigan School Vocal Music Association, the Michigan School Band and Orchestra Association, the Michigan Music Educators Association, and the Michigan Chapter of the American Strong Teachers Association sent a Teacher Evaluation Joint Statement to the MCEE on April 5, 2012 (see appendix). As a result of this communication, Rick Catherman, chair of the Michigan Music Teacher Evaluation Committee, was asked to present to them at a meeting on April 26th. His Power Point presentation can be found in this journal's appendix. Copies of this in the Power Point format are available from the MSVMA office – msvma@msvma.org.

Highlights from June Full Board Meeting

- Tabled Proposal 11-03
Change the Format for Auditioning for 6-7-8-9 Honors Choir – *defeated*
- Proposal 12-01
Creation of Full Board Supervisor Position for

Advocacy – *passed*

- Proposal 12-02
Establishing Only 2 Levels of Sight Reading At State Solo & Ensemble Festival
Amendment – “State S&E Soloists will choose the SR level. MYAF soloists are to read Intermediate or Advanced.” – *passed*
- Proposal 12-03
Accommodations for Cancelled Events at State Solo & Ensemble Festival - *tabled*

In this Issue

Adam Wurst has shared an insightful article titled “Empowering Developing Sight Singers Using The Cloud.” Thank you to Rick Ingram, Shirley Lemon, and Matt Snell for sharing insights into MSVMA’s influence on their professional lives. Allendale MS student shares the power that shaped her community by a single musical event! We’ve shared an MSVMA Newsletter from 1985. There are some names you will recognize!!!!

Best wishes to everyone wherever you may find yourself this summer. See you at the Summer Workshop!

MSVMA Financial Report for the Period July 1, 2011– March 31, 2012

RECEIPTS	2011-2012	Total	EXPENDITURES	2011-2012	Total
Accountant			Accountant	2000.00	2033.00
Adjudication		484.90	Adjudication	3910.00	4210.08
Awards & Medals	36000.00	23564.89	Awards & Medals	30000.00	28573.06
Executive Board		532.40	Executive Board	10444.00	9222.87
Full Board		2771.58	Full Board	17000.00	11501.74
HS Honors Choir	59000.00	49006.00	HS Honors Choir	58500.00	39020.65
JH/MS Honors Choir	37000.00	30196.28	JH/MS Honors Choir	37000.00	26406.74
Legal Counsel		1355.00	Legal Counsel	1000.00	2226.00
Membership	175567.00	187805.00	Membership	1500.00	16894.45
Miscellaneous	100.00	67132.53	Miscellaneous	500.00	66895.55
MYAF	1750.00	159.55	MYAF	3000.00	2756.69
Pop & Chamber Festival	1000.00	365.00	Pop & Chamber Festival	1000.00	75.00
Professional Development	37000.00	25685.45	Professional Development	38500.00	22539.57
Publications	4000.00	2850.00	Publications		916.13
Sight Reading	7500.00	6934.45	Sight Reading	7200.00	5456.58
State Choral Festival	60400.00	5627.00	State Choral Festival	60400.00	9195.34
State Solo & Ensemble Fest.	55500.00	19340.00	State Solo & Ensemble Festival	55500.00	14437.28
Technology Development			Technology Development	10000.00	8111.09
Office Management	750.00	1395.12	Office Management	138113.00	97785.16
TOTAL	475567.00	425205.15	TOTAL	475567.00	368256.98



NEWSLETTER

AUGUST - SEPTEMBER 1985 Vol. XVIII Copy 1

President's Comments

Dear Colleagues,

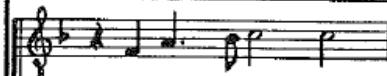
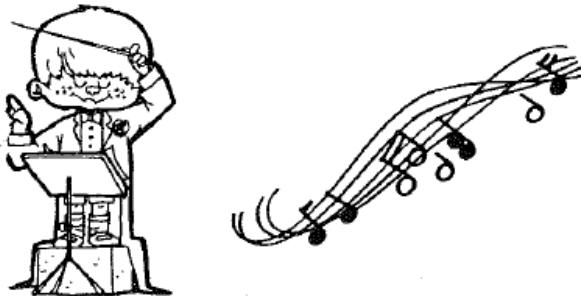
A new school year is upon us and I hope that your summer was enjoyable, but above all relaxing. I am looking forward to serving as President of M.S.V.A. these next two years. Our new executive board met during the summer, and hopefully all of our activities will be such that each high school, junior high school and middle school choral director will be aided and uplifted.

Each of us will have a successful year if we remember that all of our work is for the kids. They really make it worth all the effort. With this in mind, I wish each of you a successful and happy school year.

Helmut "Fritz" Petrich
M.S.V.A. President

1985 - 1986 MEMBERSHIP INFORMATION

It is time to join M.S.V.A. for the upcoming school year. All fees are the same as last year; \$75.00 for a School Membership, \$30.00 for an Associate Membership, and \$5.00 for a College Student Membership. If you are having a student teacher in your classroom this year, please encourage them to become a member of M.S.V.A. and get acquainted! All fees are due by October 1, 1985.



JUNIOR HIGH HONORS CHOIR UPDATE

Audition and rehearsal sites have been set and are as follows:

Auditions - October 19 - Haslett
Rehearsals - November 2 - Flint Central HS
November 16 - Jenison Jr. HS
January 4 - Howell HS
(snowdate) - January 11 - Howell HS

Please note the following correction on the SSA Jr. High Application -

Laura Woolard's school zip code is 48016. Please make the change to facilitate your application arriving on time.

Please note the new address for the Jr. High SATB Application -

John Shear
Hillsdale High School
30 S. Norwood
Hillsdale, MI 49242

NOMINATION TIME! ! !

Fall District Meetings are the time that you will be selecting people that you wish to nominate for both Honors Choir Directors and Teacher of the Year. Please be thinking about names so that you can be prepared to suggest nominations. We will be voting in December of this year.

For Sale:

- 110 choir robes. Dark green with a gold yoke and mandarin neckline. Gold band on each sleeve. Just cleaned. \$10.00 each. Will sell less than 110.
- Also for sale; 61 collars for robes, yellow on one side, white on the other. \$25.00 for them all.

If interested contact:

Lavonne Bomeli S - 313-694-8211
Grand Blanc High School H - 313-694-4336
(no calls after 9:30 p.m.)

SR. HIGH HONORS CHOIR UPDATE

Sr. High Honors Choir auditions will be held on October 12th. Please note this year that the regions have been changed from last year. Region A will consist of Districts 1, 2, 7, 9 and 10; Region B will consist of Districts 3, 5, 6, 8, and 11. Regions C and D will remain the same. Application Deadline: September 27th.

Please note on the Supervisor's Listing, page 5 in the Handbook, these changes:

Marcia Pustelnik's school zip code and area code: Zip - 49028 and Area code - 517

CHORAL DIRECTORS' WORKSHOP !!!

Many thanks to Ron Rudland for another Super, Super workshop. It was very well-attended (130+ participants!) plus many clinicians. Our thanks to all of the clinicians, packet-directors and the accompanists including: Dr. Greg Lyne, De Paul University; Walter Lambie, Glenbrook South H.S.; Jim Brooks, Standish-Sterling Central HS; Bob Koger, St. Johns HS; Jack Pierson, Edsel Ford HS; Margaret Koltz, Farmington HS; Denise Sauter, Waverly HS; Harvey Lucas, McBain HS; Wendy Lake, Jackson Northwest HS; Marcia Pustelnik, Bronson HS; Betsy Graham, Blissfield HS; Carole Galli, Kimball HS; John Beck, Escanaba HS; Ron Rudland, Western HS; Tim Lentz, Adams HS, Frank DeWald, Okemos HS; The Flint Summer Institute Choir and directors; Dr. Steve Michelson, MSU; plus MMEA clinicians Freda Ensign, Marilyn Brown, Tina Lewis, Darlene Durrwachter, Patrick Fitzgerald and accompanists Len Riccinto, John Bright, Judy Fulton, Margaret Koltz and Ardyce Koonce. You're willingness to help and contribute made this another very very successful workshop!

MIDWESTERN MUSIC CONFERENCE INFORMATION ---

The Midwestern Conference Music Conference will be held on January 17-18, 1986 at The University of Michigan. This year the M.S.V.A. will be sponsoring a Luncheon with an Open Membership General Meeting, rather than the dinner as in the past. This luncheon will be on Saturday the 18th and will be held at the Michigan Union in the Anderson Room. More details including a reservation form will be in upcoming newsletters, but for now, make plans to attend!!!



DISTRICT 16 MANAGER

IS SOLOIST WITH PHILADELPHIA ORCHESTRA

Tom Norager, manager of District 16 of the M.S.V.A. was a tenor soloist with the Philadelphia Orchestra at the Saratoga Performing Arts Center in up-state New York in August. The orchestra did a concert version of Act 3 of "Tristan and Isolda." This was his second time to appear as a soloist with this orchestra, in addition to previous solo work with the Detroit Symphony and other orchestras. The solo part Norager is performing is in conjunction with his participation in the Saratoga-Potsdam Choral Institute, held each summer on the campus of Skidmore College in Saratoga Springs, New York.

CONGRATULATIONS, TOM !!!

BE SURE AND ATTEND YOUR DISTRICT FALL MEETINGS! WE WANT YOUR INPUT AND YOUR VOICE TO BE HEARD! LET'S MAKE THIS A GREAT YEAR WITH M.S.V.A.!!

PRESENTING - CONSHOP '85

Center for Arts and Sciences
Saginaw, Michigan
Saturday, October 19, 1985

Co-sponsored by MMEA and School District of Saginaw.

All events will take place in the Center for Arts and Sciences, Ruben Daniels Lifelong Center, 115 W. Genesee, Saginaw, MI.

Registration Form

CONSHOP '85

Saturday, October 19, 1985

Check One \$17.50 MENC/MMEA Member
 \$ 8.50 Full-Time College Student
 \$21.00 Non-Member

Please Print

NAME _____

ADDRESS _____ Street _____ City _____ State _____ Zip _____

HOME PHONE _____ School Phone _____

School Dist. or College _____

Make check or money order to Michigan Music Educators Assoc. Send to CONSHOP '85, Center for Arts, 115 W. Genesee, Saginaw, MI 48602.

CORRECTION

The last newsletter had the listing of choirs that will be performing in the Midwestern Conference Choral Hours. One of the schools was incorrectly listed:

Walled Lake Western H.S. Chorale - directed by: Gary Weidenaar

BEST OF LUCK TO ALL CHOIRS PERFORMING! !

IF YOU ARE INTERESTED IN SEEING THE TYPE OF MUSIC THAT SOME OTHER STATES HAVE ON THEIR REQUIRED LIST, I HAVE THE ADDRESS OF TEXAS'S REQUIRED LIST.

University Interscholastic League
P.O. Box 8028
University Station
Austin, Texas 78712-8028

Order this list and maybe get some new ideas!!

MUSIC SELECTION LISTING -

The current Handbook has several mistakes in the Music Selection listing, especially in the new selections that were added this year. I am enclosing a correct list from Malecki Music for you to use, and you may want to insert this into your Handbook so that you have a current copy. I apologize for the mistakes!

- MADRIGAL AND POPS FESTIVALS -

Now is the time to begin planning to attend one of the M.S.V.A. non-adjudicated festivals. These are offered in various places through-out the state in both the Madrigal field and Pop field. The festivals for the upcoming school year include:

MADRIGAL

November 11 Traverse City Jr. HS
November 19 Grand Rapids Trinity UM Church
November 19 Royal Oak Dondero HS
November 16 Ann Arbor Pioneer HS

POPS

October 4 Ottawa Hills HS
November 5 Novi HS
November 12 Houghton Lake HS
November 12 Northwest HS at Jackson Comm. College

PLEASE NOTE ON THE MADRIGAL FESTIVAL APPLICATION: DONDERO HS FESTIVAL WILL BE NOVEMBER 19: ANN ARBOR PIONEER HS WILL BE NOVEMBER 26.

Newsletter Information

In an attempt to lengthen and upgrade the MSVA Newsletter, I am going to a new format as of this newsletter. I would welcome any information regarding your choirs, career or expertise on any area regarding music! Please contribute!!!

RELOCATION

I received a letter from one of our adjudicators this month and he wishes for you to know of his new position and move. It was from JOHN SMITH formerly of Detroit who is now the Executive Director of the Nevada School of the Arts which is located in Las Vegas. It is a community school of music, dance and visual arts and he is looking forward to continuing his career there. BEST OF LUCK, JOHN!

JUNIOR HIGH/MIDDLE SCHOOL

Executive Board member, Paula Joyner, will be taking over the responsibility of Junior High/Middle School liaison person for M.S.V.A. She is looking for ways to expand the participation and activities for this area, and would welcome any insights and suggestions. Please call her if you have an idea at:

Home: (313) 349-6825
School: (313) 349-5155

ATTENTION ALL ADJUDICATORS

The Adjudicator listing in the current Handbook was not updated according to the Clinics that you are required to attend. If the list says 1984 after your name, you do not have to attend a clinic until 1986. If the list has 1985 after your name then you are required to attend a clinic THIS FALL. Our new adjudication supervisor, Paula Robinson will be in touch with you with more details.



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SARAH RUDLAND, EDITOR





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MSVMA SIGHT READING COMPILATION 2001-2005

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City, State, Zip _____

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Mail check and order form to:

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Michigan School Vocal Music Association

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Big Rapids MI 49307-1131

Empowering Developing Sight Singers Using “The Cloud”

Ask most students to sight sing by themselves or in a small group and you are sure to witness a reaction of dread or possibly terror. Many developing singers admit to feeling inadequate when reading music, let alone reading music unaided, in front of peers, or for an assessment. Compounding the issue for singers includes the psychological effects of the quality of their musicianship reflecting in direct proportion to their ability to sight read. Performance anxiety and basic musicianship skills come together in a “perfect storm” of questions such as “What do I do first?” “How do I find my first pitch?” and “How do I know I did well?”

As teachers we may spend adequate amounts of time training our choirs to sight sing as an ensemble only to find that students still require additional help when having to read by themselves. In a group setting it may be easier for students to recall the steps for working through an exercise but quickly forget what to do next when performance pressure and anxiety weigh in. The Internet, or “The Cloud”, provides many resources that give developing musicians the confidence that is needed when preparing to sight read independently. Using these technology resources, primarily through “drill and practice” methods, reinforces the concepts of theory and ear training taught during rehearsals as well as develops independent skills for your singers, which encourages greater confidence and assurance.

Drill and practice methods using quality Internet tools are highly effective in reinforcing theory and ear training concepts from the rehearsal. Research from the Malawi Institute of Education supports this method especially in the development of language learning.

“Drill is the repeated hearing and use of a particular item. This technique is most helpful in language learning. As a form of repetition, drills enable one to focus sharply on particular points...and can be fun if the teacher is lively and enthusiastic about it.”¹

Particular strengths of providing drill and practice ear training activities through the Cloud include increasing pupils’ understanding of previous work, sharpening the skill under practice, and providing a foundation on which higher level cognitive skills can be built.

Before introducing some incredible Cloud resources for your Theory and Ear Training Toolbox let’s address some caveats:

- For clarity, this article will interchangeably use sight “sing” and “read” for teachers who may use one term over the other.

¹ Malawi Institute of Education. Participatory Teaching And Learning: A Guide to Methods and Techniques. Domasi: Malawi Institute of Education, 2004. 3-4. Malawi Institute of Education. Web. 6 Aug. 2011. <www.equip123.net/equip1/mesa/docs/ParticipatoryTeachingLearning.pdf>.

- The article will strive to provide as many quality Cloud resources for a variety of age groups and musical development without entering into an in-depth review of the pros and cons of the website.
- The focus will be geared toward the development and reinforcement of the singer as an individual. While many of the resources may be used in a group setting the intention is to offer suggestions for strengthening the ability and confidence for each singer independently.
- This article will focus on the Internet resources that provide performance based ear training exercises as opposed to strictly providing “worksheet” type drills for theory.

One of the most comprehensive music theory resources on the Internet is Ricci Adams' musictheory.net (Figure 1). This flash-based website offers musicians the opportunity to interact with theory lessons, exercises, and other tools. An added benefit is that students can download a copy for use when they are not online. I have used musictheory.net successfully with both middle and high school students in small group and individual settings. While the lessons portion of the site is very good the power for developing sight singing skills is found in the exercises area.²

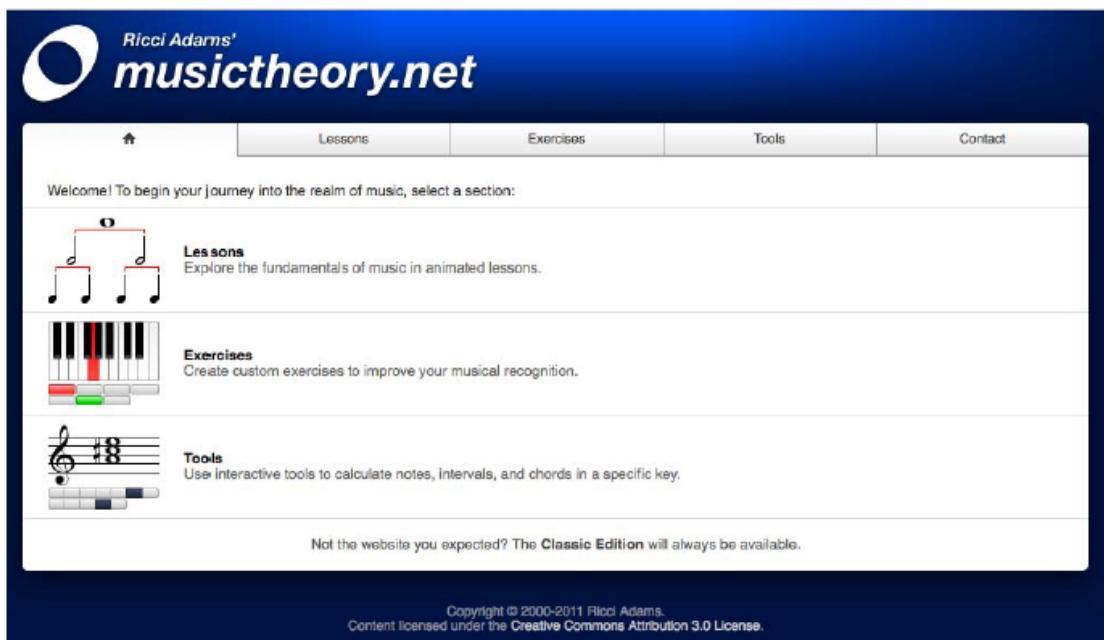


Figure 1

There are thirteen varieties of trainers each capable of being customized for student's specific need of drill and practice. Of particular interest is the ability to customize the sound used in the ear training demonstrations. Using electronic sounds in the ear training of singers has long been known to be less effective than an acoustic instrument. However, using a flute or clarinet sound has produced greater results and much improved accuracy when working with my students.

² Adams, Ricci. *Ricci Adams' musictheory.net*. Ed. Ricci Adams. N.p., n.d. Web. <www.MusicTheory.net>.

Perhaps my favorite feature in this rich training toolbox is the ability to show or print a Progress Report at the end of an activity (Figure 2). This feature has proven quite valuable in gauging students’ progress and keeping them accountable in their quality of work. Particularly helpful is the information that reflects how many exercises were skipped in the process of completing the activity.

Progress Report

Exercise Name	Interval Ear Training
Exercise URL	www.musictheory.net/exercises/ear-interval/ifrbayc
Correct	18
Total	18
Skipped	1
Time	1:17
Percent	100%

18 correct answers out of 18 attempts (100%)

[Print Report](#) [Hide Report](#)

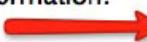
Helpful Information! 

Figure 2

Learning to sight read is similar to learning a different language. Actually, thinking of the process of sight reading as processing multiple languages at once may be more helpful as we consider why developing musicians struggle with the concept.

Suppose you had studied a second language. You can read well-formed sentences composed by someone else if they are given to you in writing, but you can't converse easily. You can understand spoken phrases if you can listen to a recording of them repeatedly and write them out, but you can't deal with them quickly enough to have a conversation. You can make phrases yourself, but not in real time. You have to write them out and make lots of revisions. Would you call yourself fluent?³

Sight singing involves a complex variety of musical languages such as pitch, rhythm, melody, articulation, and expression. Add to these musical elements the use of sight singing “language” such as Solfege, numbers, or neutral syllables and it becomes clear why it is important to be able to focus on various skill sets one at a time. JTheory Creations’ eMusicTheory offers a tool for rhythm performance and rhythm dictation that connects what the student hears with what they see as well as giving them a chance to perform the example (Figure 3).

³ Murphy, John. *IWasDoingAllRight*. N.p., 5 Jan. 2006. Web. 6 Aug. 2011.
<<http://www.iwasdoingallright.com>>.

The screenshot shows the eMusicTheory website's navigation bar at the top. It includes links for home, students, teachers, software, and free resources. A red arrow points from the text "Figure 3" to the 'free resources' button. Below the navigation bar, there is a sign-in area for students and teachers. The main content area is titled "Choose a drill to practice:" and lists various musical drills:

NEW addition: <i>(try it out and let us know what you think!)</i>	First Species Counterpoint — Build the counterpoint to the melody given, according to the rules of first species counterpoint.
Note Names:	Click on-screen buttons with your mouse or use the computer keyboard to identify notes that appear on the grand staff.
Paced Note Names:	Identify the notes sliding across the staff before they disappear into oblivion! This is a very effective way to quickly learn the grand staff once you have gained a general familiarity with it.
C-Clef Note Names:	Similar to the Note Names drill, but on your choice of 4 possible C-clefs: soprano, mezzo-soprano, alto (the viola clef), or tenor.
Piano Keys:	Identify the notes on the staff by clicking the proper key on a piano keyboard pictured on the screen. You can also play the keyboard before running the drill.
Guitar Frets:	Identify the notes on the staff by clicking the proper fret on a guitar fretboard pictured on the screen. You can also play the on-screen guitar before running the drill.
Violin Fingerings:	Select the fingering on a violin fingerboard that matches the note on the staff. You can also play the on-screen violin before running the drill.
Viola Fingerings:	Select the fingering on a viola fingerboard that matches the note on the staff. You can also play the on-screen viola before running the drill.
Cello Fingerings:	Select the fingering on a cello fingerboard that matches the note on the staff. You can also play the on-screen cello before running the drill.
Double Bass Fingerings:	Select the fingering on a double bass fingerboard that matches the note on the staff. You can also play the on-screen bass before running the drill.
Rhythm Performance:	Tap out the rhythm displayed on the staff.
Rhythm Dictation:	Notate rhythmic patterns based on what you hear, using whole notes, half notes, quarter notes, and eighth notes (depending on difficulty level).
Key Signatures:	Identify the key signature that appears on the grand staff by clicking on-screen buttons with the mouse. You can determine whether the key is major or minor by listening.

Figure 3

An interesting feature is the ability to play sounds during the exercise or turn all sounds off. Setting the sounds to "No" causes the drill to use a flashing metronome instead of an audible click (Figure 4). When focusing in on this feature there was a group of students in each class that expressed much higher success when concentrating on the flashing metronome rather than interacting with sound.

“The Cloud” continued...

Adam Wurst

Page 5

AdamWurst@gmail.com

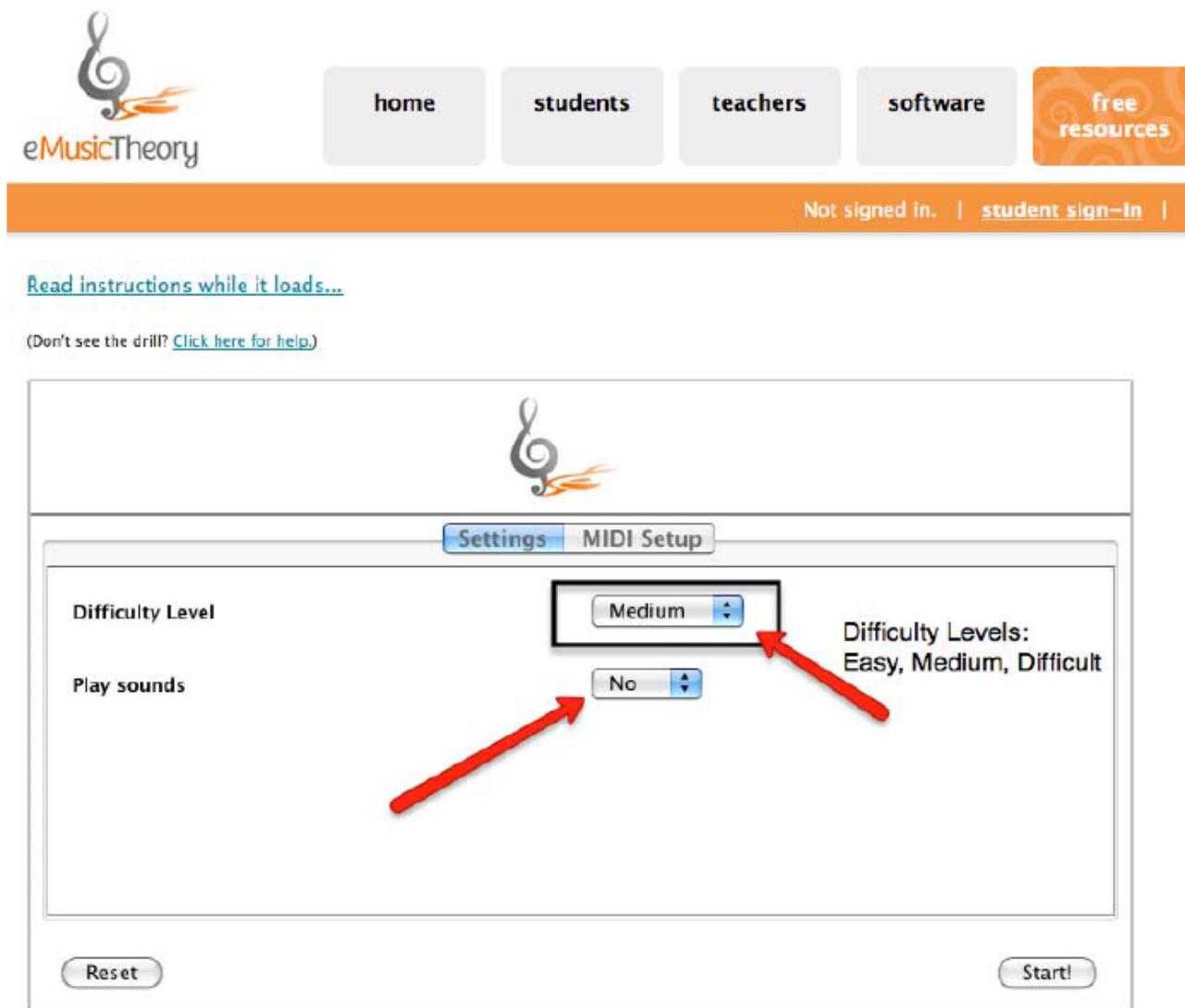


Figure 4

Finding a quality ear training cloud resource that is fully customizable yet simple enough for developing singers to use independently was not difficult. José Rodríguez Alvira's Teoria.com is a musician's powerhouse, which can be fully personalized for the specific ear training areas that need to be developed (Figures 5 and 6). Teoria.com is a Cloud resource that can provide constant guidance in developing and maintaining the musician's ear through every stage of development. Its robust customization of features allows for skill development and training for intermediate to advanced musicians. Adding variety to drill and practice through timed exercises, maximum time to answer, ascending or descending intervals only, variations of clefs and the method for inputting answers, make this an incredible educational resource.

Exercises

Ear Training

www.Teoria.com

Rhythm, Notes, Intervals

Rhythmic Dictation

Note Dictation

Intervals Ear Training

Chords

Triad Ear Training

Seventh Chord Ear Training

Triad and Seventh Chord Ear Training

Extended Chords Ear Training

Harmonic Progressions

Scales, Melodies

Scales Ear Training

Melodic Dictation

Two Voice Dictation

Figure 5

Intervals - Ear Training

www.Teoria.com

? Help

Intervals:

2 3 4 5 6 7 8

Type:

Melodic

Direction:

Ascending

Minor:

Harmonic

Descending

Major:

Both

Both

Perfect:

Augmented 4th / diminished 5th

Use compound intervals

Answer using:

If my answer is not correct I want to:

Interval name

compare my answer with the correct one

Note name

retry

Visual keyboard

Other options:

Stop exercise after:

Maximum time to answer:

5 minutes

5 seconds

Clef:



Play music when exercise starts

OK

www.teoria.com

©2010 Jose Rodriguez Alvira

11.06.26

© 2011 J. Rodriguez Alvira

Figure 6

To encourage my students further, as well as vary the theory environment, I have developed small groups or teams to work together in a “competitive” setting using Teoria.com. Having students work together in a timed setting inspires teamwork and imposes pressure on answering quickly and correctly. In an effort to succeed students will create a peer teaching environment, explaining the theory concept in a supercharged tempo of the game in order for the developing student to “win one for the team”. Similarly, students who become bored with the process of sight reading, dictation, or theory can be

reenergized by being paired with another student who is not experiencing success. Additionally it instills a pride and camaraderie when the singers succeed together.

The Internet has always provided a forum for tools, tips, and strategies to be shared and developed among professionals and interest groups. Having access to free quality tools on the Cloud affords the opportunity for musicians to develop skills apart from having to purchase programs and software that can be cost prohibitive. Costly updates are no longer an issue thereby outdated a valuable software investment. Using purchased software in a large group rehearsal environment which is intended for individual application does not promote tailored instruction in the same way that ear training and theory websites support personalized progress.

It is important to realize the goals of assessment in developing singers. When is the point where musicians need to be encouraged for their effort regardless of level of accuracy and success? How can the effective teacher create an opportunity for students who may struggle and fail when asked to sight read individually or in a small group setting? The most important aspect to sight singing successfully, whether in a group setting or in an individual or small group setting, is consistency and frequency. It takes time to develop the skills necessary for successful sight reading. It takes time to reinforce the skills needed to recall things at a quick pace. It takes time to practice developing skills so they become second nature. After all, independent singers make for more confident singers, who make for a better choir.

Congratulations to the MSVMA 2012 Retirees

Rick Gossett, Grandville High School

Linda Martino, Cedar Springs High School

Judith Roelofs, Hudsonville Unity Christian High School

Terry Ross, Clinton Township Wyandot Middle School

List of Cloud Ear Trainers

*The resources listed here are online and,
at the time of this article, do not require purchase or membership*

Ricci Adams' www.musictheory.net www.MusicTheory.net



A comprehensive resource for beginning to intermediate musicians. Lessons and exercises are available for independent skill development. The progress report is a unique and easy way to track students individual progress for monitoring mastery.



JTheory Concepts <http://bit.ly/aIXuj9>



A good tool for beginning dictation, especially rhythm dictation. An excellent option of allowing for hearing the dictation or turning off the sound and only seeing the dictation.



Neil Hawes Learn to SightSing <http://bit.ly/HWG0s9>



An interesting and somewhat unique beginning point for sight readers that encourages reproducing a note and actively listening to your voice. This resource would be more powerful with an online tuner so the young singer could visually gauge intonation.



Ear Training Guide <http://bit.ly/I60hcA>



Not a very user-friendly website that provides a moderate resource for cloud-based sight reading tools.



Online Ear Trainer 2.0 <http://bit.ly/HWd0NQ>



A great resource that is able to be customized for very complex interval and chord training. Would have gotten 5 stars if there was a way to view accuracy and progress.



Music Tech Teacher <http://bit.ly/IZ9eFS>



By the sheer number of resources in the games and music help section, this free resource is a powerful arsenal for the music teacher. Graphics and interactivity keep younger students engaged and entertained while learning fundamental music concepts.



Teoria Music Theory Web www.Teoria.com



The most comprehensive and customizable cloud resource for intermediate to advanced musicians. Complex ear training drills include basic and jazz progressions with immediate feedback as to the student's progress. Utilizes melody and chord training.



FEATURE

A Concert With a “Purpose”

By Megan Driesenga
Student at Allendale Middle School

During December, my cousin, Paxton, was going in and out of surgeries, and I was having a really hard time coping with everything that was going on. I have been thinking and really didn't gain enough courage to speak to Mr. Wurst, my school's choir teacher, about my idea until I realized that it was now or never. I wanted to have my school's spring concert a dedication concert to the American Cancer Society. I felt that I was sitting at the sidelines of my cousin's cancer issue and doing nothing about it. I wanted to do something that let me feel mentally that I was helping my cousin and I thought that also, this would give a chance to society to come together for something that we all relate to in some way or another and just support our loved ones.

I have had four relatives die from cancer and one family member that is only two years old, named Paxton, fighting cancer. It's a very dark subject and when you go through the pain of seeing loved ones suffer, you too, are suffering from this disease. Not medically, but emotionally. When my cousin was born, he was born with Neuroblastoma cancer which is a childhood cancer that occurs in infants and toddlers. By the time the doctors noticed, the cancer was spread throughout his entire body. Eighty percent of his body was infected with this disease. The doctors had chemotherapy treatments done on him regularly, he had surgeries scheduled to get tumors out, and he, it seemed, was always in the hospital.

This put a big strain on my family and I. Holidays were canceled due to his appointments, and even when we were all together the conversation was always on the topic of his recent doctors appointments. But not only did it put a strain on the family, but it also put a strain on me. I'm the kind of person who treasures their family, who puts family at the top of my priority list. And seeming I've already lost a few people to this disease that I was close to, I didn't want to lose my baby cousin. I just didn't think it was fair that he was suffering when he did nothing wrong to anyone. Every night I prayed he'd get better. And

then, the doctors made all that praying worth it, or so I thought.

The doctors titled him into remission and just made him be sent in every couple weeks or so just for check ups. Well, during one of those check ups the doctors gave horrible news once more. When he was put into remission, he had lost almost all cancer into his body and the cancer cells he did have were dramatically dropping. But during the check up, the doctor pointed out that the cancer was beginning to multiply once more and said that they could do nothing more than to put him on Accutane medicine and hope that it would stop the growth of dis-formed DNA cells and kill the already cancerous ones. The doctors said this could be the last hope for my baby cousin to have a full and healthy life.

The concert was held on May 17th, 2012 at the Fine Arts Center. People came as always and piled into the auditorium while I'm standing back stage having a mini heart attack while watching the clock until it turned to 7:00pm to go out and introduce. We practiced with a band named Altar*d Life on our final song and then got in our positions and the concert started. All songs, routines, and solos done were all amazing and held up the reason for the concert very well. The conclusion of the concert reached and the audience went to make donations. That night our school had raised about \$600 for the American Cancer Society.

I never really thought my idea would actually be pulled off but one day during choir, Mr. Wurst proposed the idea to the choir. Many students spoke out with their personal stories and blurted out ideas for the concert and it was amazing. The energy in the room was weird, it was like everyone was sharing the same emotion in different ways. We even actually had students get emotional to the thought. During this time I highly doubted that this concert would be a success because if everyone was going to cry during the concert, how could we get our concert's name, “Songs of Hope and Courage”, to be bold and let the audience believe that they're not

alone and we'll be strong for them?

Our choir pulled it together though and this concept really taught our choirs a good lesson to be serious when needed and to be stronger when you feel weak. We chose songs as individual choirs on which songs we thought would be best for us to sing and would create the most meaning to everyone. It took a lot of hard work and cooperation for us to pull off what we did. Many students even took the step to take their personal story and turn it into a solo creation. We had people sing solos, we even had dance solos. Every student also wrote an essay on their personal story, or if they didn't have a personal story, just their personal outlook to cancer.

When I had the idea of the concert it gave me a mental boost to try out for a solo. Having I not ever tried out for anything like this, I had no idea what to do and expect. I went in to the choir room and practiced my song with Mr. Wurst a lot and was very indecisive on what song I wanted to do. All I wanted to do is find a song that suited my situation and I kept going through tons of songs trying to find the perfect one and I finally found one which was "You're Never Gonna Be Alone" by Nickelback.

So finally auditions come around and I auditioned with everyone and everything and thought I'd never in a million years get it by listening to other people audition with much better voices than I but surprisingly I got the part. After the announcement of who got the part, we only had a week for practice, knowing where to go and what to do and how the arrangement would work. On top of the solo I had to work out I also chose to recite a speech introducing the concert at the start to the audience explaining what the concert was and how it was a benefit concert and how they could donate and the end if they chose to. It was all very scary for my first time but it was just another part of the thrill of coming up with the idea, right?

This concert was not only going for a good cause, but it's also a concert that will never be forgotten. It was something that brought in good for not only the community, but also the American Cancer Society. I like to think of it this way – if it weren't for my head the American Cancer Society would be \$600 poorer. But not only my head, the school's students' heads' put together to put on this wonderful show. No doubt about it, cancer changes lives, but it also changes lives to help donate and spread word about cancer to find the cure for it. Life can be cruel, that's why you wash out the cruel with the beauty.

2012/13 MSVMA Membership Dues

2012-2013 MSVMA Membership Fees

- Associate Membership
- Private Teacher

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FEATURE

How Has MSVMA Impacted Your Professional Life?

Richard Ingram
Ann Arbor Huron High School

As I reflect upon the impact that MSVMA has had upon my career, I could talk about the festivals and honors choirs and conferences throughout these many years. These, of course, have been essential to my career as a choral musician. However, I think that, to me, the most important contribution by MSVMA has been in the area of mentorship.

From the first year that I was a secondary choral director (1978), I was struck by the enthusiastic willingness of MSVMA (MSVA at that time) directors to freely give advice and share their ideas and experiences. In addition, this group of choral professionals seemed to be constantly seeking new methods to improve their teaching, no matter how many years they had taught. At one one my first district meetings, I was enthusiastically greeted by Lowell Everson, one of a group of outstanding choral directors from Livonia. He had heard my choir sing at festival, and was very encouraging. My first thought was, this is someone who didn't even have to talk to me, and here he is, talking as if we have been colleagues for years!

MSVMA members, as a group, are dedicated to giving back to the profession. This positive attitude is one of the best reasons for attending events such as the Summer Workshop. Every year, the MSVMA choral family gathers to improve their craft, and to reconnect with each other. Countless connections are made and renewed. Many new teachers are embraced by longtime members, conveying the message that we are all dealing with the same challenges, and sharing ideas will strengthen us all.

I am thankful to the many MSVMA members who have been so important to my experience as a choral director in Michigan. MSVMA is an organization of dedicated individuals that has inspired, encouraged and challenged me to continually strive for excellence. The leadership of hundreds of volunteers and our two out-

standing Executive Directors, Roger Dehn and Virginia Kerwin, has made MSVMA into an organization that is a national model. We can all be proud to proclaim ourselves as members of MSVMA!



Matthew T. Snell
Jackson Northwest High School

To say that MSVMA has impacted my career is an understatement. Simply put, MSVMA has defined my career! Year after year I am exposed to a seemingly endless supply of knowledge and guidance from colleagues that I happily call my friends. A prime example is a spreadsheet that I keep on my computer from my first year of teaching. Like many first year teachers I was going into the holiday concert season at a complete loss for repertoire. Without hesitation I sent out an email to various directors throughout the state. I was hoping to receive one or two responses that would point me towards some quality literature. Man was I mistaken. Not only did everyone respond to my email, they had taken the time to include multiple pieces with descriptions, composers, and publishers. Though the support and generosity surprised me, time has taught me that such encouragement is not a novel thing amongst the various members of MSVMA. Being able to glean such experience is a testament to the strength of the organization.

MSVMA also plays a crucial role in the education of my students. Events such as Solo and Ensemble, Honors Choir, All-State Honors Choir, and Choir Festival help me educate my students. One of the most effective teaching tools in my curriculum is the MSVMA Choral Rubric. The rubric provides clear and concise guidelines with which to aim for when preparing and performing.

MSVMA Member's Perspective *continued...*

By providing access to quality events and resources MSVMA has helped foster my growth as a music educator and more importantly my student's growth as independent musicians.

Professional counsel, quality events, and effective resources are only a small portion of what MSVMA does throughout the state. I feel lucky to be teaching in a state with such a strong choral tradition and organization. Thank you MSVMA for all you have done and all you continue to do!



Shirley Lemon
Grand Haven High School

MSVMA is about connections. Connections to the world, music, people, excellence, literacy, and new and innovative ideas.

Thirty three years ago I made my first connection and became a member of MSVA (back then it was called the Michigan School Vocal Association). I thought it was a festival hosting organization. Festival to me, was being judged by a bunch of older, out of touch directors whose students never missed a note or a concert. Our life changing experience in sight reading proved me wrong. I applied to attend our District's Choir Festival and bussed my 84 voice SATB Junior High Choir to the site. As a young teacher I believed repetition was the key to success so we lived and breathed solfege for seven months. Solfege for warm ups, learning our repertoire, sight reading exercises, games; I think the students could sing their repertoire better on solfege than the text. We performed on stage and since our current clinic format was a thing of the future, we moved into the sight reading room. We were greeted by a very personable man who made us feel welcome by telling us his main goal was our success. He asked that we treat this experience as an extension of our classroom and do what we normally did every day. We all visibly relaxed and soon the room was filled with Ta Ta Ti-Ti Ta's and Do Mi So's. I suddenly realized we were heading into the final measure of the SATB exercise. We held the last note and I cut the choir off with a flourish. We all had huge 'how cool are we?' grins on our faces as we turned to the judge. They quickly turned to looks of horror as we realized the judge was standing with tears running down his face.

My whole life seemed to flash before my eyes: "Maybe I should have listened to my parents and pursued a 'real' degree . . . Did I just miss all of the wrong notes? . . . I don't deserve to be a music teacher. . .

" By this time the judge was standing next to me and put his arm around my shoulders. He said "Do you know what you just did? You just sang that perfectly! Good for you! But do you know what is more important than that? You showed me that learning to read music is just as important as performing. That life long skill will take you to any choir, anywhere in the world and you will be successful because you can read that universal language. You are very special students with a very special teacher. I am proud that I could be a tiny part of your wonderful success today, thank you." The students leapt to their feet, cheered and hugged each other. Thank you Don Scott, for that beginning connection with MSVMA that will last a lifetime.

Over the next thirty years I've watched MSVMA grow into an organization that is the leading force for vocal music education throughout the country. The addition of Music in our title, our mission statement, educational performance and sight reading rubrics, addition of All State Honors Choir, strategic planning and goals showcase an organization that continues to grow and change to meet the needs of the membership. I've served MSVMA in every position, some more than once. Our selfless volunteers throughout the organization continue to assess and strategize to make the organization user friendly and educationally inspiring. We all know that music is a huge connector between us and our students, our students and the world. At the very least make a connection with all that MSVMA offers: an exemplary festival repertoire list, sight reading materials, Michigan Music Conference, Summer Workshop, Adjudicator Workshop, District & State Choir and Solo Festivals, Chamber Choir & Music Theater Festivals, Regional/State/All State Honors Choir, Clinician/Consultant Program, Michigan Youth Arts Festival. Decide how and when you can serve MSVMA. Whether it is an President or hosting your district choir festival, you can make a difference in an organization that is dedicated to making a difference in your teaching life and you students.

My connection with MSVMA has shaped my professional life in ways that I never imagined. I am the teacher I am today because of my involvement with and in MSVMA.

"You may say I's a dreamer, but I'm not the only one. I hope someday you'll join us. And the world will be as one" - John Lennon

MYAF 50th Anniversary Celebration



MYAF Solo & Ensemble Recitals



All State Honors Choir
Francisco Nunez-Conductor



MSVMA Executive Board Updates



Steve Hinz
Past President

Welcome to the midst of summer and all of its rewards of time that allows us to study in formal and informal professional development opportunities, research music and curriculum, and relax with family. As you look to the fall, consider ways that you could support your professional development with our Carolyn Leep Scholarship. The deadline for that scholarship application is November 1. You might find ways to stretch yourself in the

areas of Choral Conducting, Composition, with emphasis on Choral/Vocal Music, Vocal Music Education, or Church Music with Vocal/Choral emphasis.

Look for a very full elections ballot in the early fall. These include nominations for president-elect, treasurer, director of honors choirs, director of sight-reading and repertoire, middle school honors choir conductors, high school honors choir conductors, and Teacher of the Year. This preliminary ballot will help the elections committee narrow down the field to the final ballot to be voted on in late fall.

The position of past-president will lead a constitution and by-law committee this summer. Our intention is to review many items that require clarification and possible revision to match our current operating procedures and ideas developed by our vision priority committees.

Matching one of our vision priority goals, I have participated in discussions with a new collaboration of music educators. This new organization dedicated to representing the interests of all music educators in Michigan is announcing its formation. The Partnership for Music Education Policy Development: A Michigan Think Tank (PMEPD) is committed to addressing the pressing issues in our profession today. Beginning at an informal exchange of ideas at the 2012 Michigan Music

Conference, PMEPD held its first formal meeting in April on the University of Michigan campus. The group seeks to fill a void that has long existed in Michigan music education.

Unlike most other states, which have umbrella groups that represent K-16 music educators, Michigan has long had multiple independent professional associations that represent various factions and are limited in scope. Only occasionally has any professional organization emerged in the state to recommend policy for school music. In 1924, the Michigan Department of Public Instruction opened an Office of Music Education, which consisted of a full-time director and an Advisory Council of college faculty and public school music supervisors. Budgetary shortages caused by the Great Depression forced the closing of the office in 1933, leaving a void in Lansing for the next four decades. In 1972, the state of Michigan hired a Fine Arts Consultant to advise the Department of Public Instruction on arts policy; however, the position was made an executive appointment with little clout, and several governors, including Rick Snyder, chose to leave it vacant.

Over the years, other associations attempted to advocate for the inclusion of arts in the schools, but none of these dealt with policy or were focused on music. At times, Michigan's several music education associations attempted joint efforts to address matters of policy, but these were ineffective and few in number.

The members of PMEPD—who remain active in MSBOA, MASTA, MSVMA, and MMEA—desire to draft and recommend sound music education policy that provides practical solutions to practical problems. The organization intends to sponsor multiple sessions at the 2013 Michigan Music Conference to gather input from conference attendees on a variety of issues. Please make these sessions a priority next January.

Finally, I wish you the best of summers as your refocus and revitalize for the fall!



Board *continued...*



Douglas Armstead
President Elect

Michigan Music Conference

The 2013 MMC is going to focus on the importance of gender choirs, picking appropriate music for your choirs and working with the young singer. Our headliner is Dr. Lon Beery. Dr. Beery is the chorus director at Spry Middle School in Webster, New York, where he directs six choruses totaling 500 students. Dr. Beery has composed or arranged over 50 published choral pieces which appear in the catalogues of Alfred, BriLee, and others. His TTBB composition "I Believe" was performed by the U.S Army Chorus at President Ronald Reagan's interment service in California. For his compositions, he has received several ASCAP Standard Awards. He has also written several articles which have appeared in the Choral Journal and the Music Educators Journal and has presented sessions at state, regional, and national conferences of ACDA and MENC. He currently serves as the Middle School Chair for New York ACDA.

Prior to returning to public school teaching, Dr. Beery served as Assistant Professor of Music Education at Syracuse University where he served as Chair of Music Education. At Syracuse University, Dr. Beery taught choral and general music methods courses and directed the SU Men's Glee Club. Beery has also taught Choral Arranging at the Eastman School of Music in Rochester, NY. He is a frequent guest choral conductor, working especially with adolescent choruses. He has directed middle school honors choirs in Florida, New York, Pennsylvania and Texas.

Dr Beery will be working with the Jenison Middle School Men's Chorus during one of his four sessions. Many people have enjoyed having "live" student groups as part of our conference. The other two sessions with student groups will be: "Working with High School Men" and "Bel Canto Solfege". Dr. Jerry Blackstone will be working with the Haslett High School Men's Chorus and Kristin Zaryski will be working with the Michigan State University Children's Choir.

This year over twenty choirs submitted recordings for the MSVMA Choral Hour. It was wonderful having so many groups to listen to.

The following choirs have been selected to sing at the 2013 Choral Hour.

- Jackson Northwest Kidder Middle School, Honors Choir, director, James Cummings
- Hayes Middle School, Select Women's Ensemble, director, Douglas Armstead
- Northville High School Chamber Choir, director, Mark Kremski
- Ann Arbor Skyline High School, Bel Canto Women's Chorus, director, Lindsay Ciechanski
- Jenison Christian School, Honors Choir, director, David Vanzytveld
- Traverse City Central High School, Vocal Majority, Director, Wendee Wolf-Schlaf

District Information

Please check your district web pages for important information;

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

All District Festival transfer requests are due in November 15.



Pamela Pierson
Director State Events

The following State Supervisors are turning over the reins to new supervisors:

Juli Dick – State S & E Central Supervisor
Shirley Lemon – State Choral West Supervisor
Rick Gossett – State S & E West Supervisor

We cannot thank these retiring supervisors enough for all of their efforts on our behalf and we appreciate so much the time they have given to enable us to have such wonderful opportunities for our students.

Many thanks to all the Supervisors of State Events for your hard work and dedication to the membership of MSVMA.

Please take some time to thank all of these Supervisors and honor the work they have done!

I. Pop and Chamber Festivals - UPDATE

Two successful Chamber Choir Festivals were held this year. Pam Pierson at the West Site (West Ottawa Performing Arts Center) and Julia Holt at the East Site (Oakland University). Julia Holt is turning over supervisor duties to Bert Van Dyke for the coming year. Thanks so much Julia, for being a champion of the Chamber Choir Festival and we appreciate your efforts! Please encourage participation in the Pops and Chamber Choir Festivals as there is a mere \$25 application fee, and it is a non-threatening, non-adjudicated, collegial night of sharing.

2012 – 2013 Chamber Choir Festivals

Nov. 6, 2012 – West Ottawa Performing Arts Center, 7:00 p.m.
Supervisor – Pam Pierson
Nov. 12, 2012 – Oakland University, 7:00 p.m.
Supervisor – Bert Van Dyke

NEW! – Pops Festival

After a number of years on hiatus, there will be an MSVMA Pops Festival once again! We hope this event gets great participation!

Nov. 10, 2012 – Niles High School
Supervisor – Matt Hunkler

NEW! - Musical Theater Solo & Ensemble

Nov. 10, 2012 – Parker Middle School in Howell
This event will now be held under the auspices of MSVMA and all entry information will be included on the MSVMA web site.

2013 State S&E

East	April 19 & 20, 2013 Site – TBA Supervisor: Sarah Stockton
West	April 19 & 20, 2013 Site: TBA Supervisor: TBA
South	April 12 & 13, 2013 Site - Walled Lake Central High School Supervisor: Mary Rashid
Central	April 12 & 13, 2013 Site - TBD Supervisor: Kathy Cunningham
U.P.	April 12 & 13, 2013 Lake Superior Christian Church Supervisor: Jan Brodersen

III. STATE CHORAL FESTIVAL

South Site	Supervisor: Monty Bishop Host: Monty Bishop @ Holt HS (71 Events)
East Site	2013: April 25-26 Supervisor: Marge Payne Host: Jolene Plotske @ Rochester HS
West Site	2013: April 30 – May 1 Supervisor: Les Rowsey Host: Fairhaven Ministries 2013: May 2-3

Board *continued...*

Central Site	Supervisor: Meghan Eldred Host: CMU 2013: May 7-8
S/East Site	Supervisor: Wendy Treacher Host: Jackson Comm. College 2013: May 9-10
U.P Site	Supervisor: Jan Brodersen 2013: April 12-13

As we transition from one school year to the next I think it is meaningful to stop and reflect about how impactful this experience can be to our students. I would like to share the following essay by Shay Stewart, a four year member of West Ottawa High School's Select Women's Ensemble (WOSWE). Shay will be studying theater at Ball State University in the fall under a full ride scholarship.

Feeling Infinite

"I see with a myriad of eyes, but it is still I who sees."
CS Lewis

Music opens everything. When I open my throat, I open my mind and my soul. It's some sort of magical connection, like I can feel everything.

I am passionate about theatre. The characters I am blessed with the ability to create morph into a part of me. And these characters, so diverse, so different from myself, allow me to view the world from outside myself. I am a teenage girl, but I am also a child, an adult, a grandmother. Serious, playful, charming, poised, rude, loud - all these things my characters have been, and in this, I am all these things.

Choir, to me, is pure acting. Perhaps the characterization specifically is gone, but this makes singing its own breed of acting. Instead of adding people-based views to my soul, I add emotion-based ones. I, in life, have never known true heartbreak. But in choir, through song, I have. The experiences I have through choir allow me to see the world through a myriad of eyes – a diverse set of pseudo-experiences I may have never had if it were not for the beautiful art of music.

It is because of this developing connection, this brimming passion inside my soul that my future plans have veered off course this year. I want to perform. No, I need to perform. I need this understanding that choir and theatre give me. I need to try to share that understanding.

I so credit these years I've spent in WOSWE (Select Women's Ensemble) for this refreshing epiphany. In this room with these people, I feel nurtured.

I feel infinite.

Shay Stewart



Brandon Ulrich
Director

**Summer Workshop, Awards, MYAF,
Media Library**

Summer Workshop, Aug. 1-3, Lansing Radisson

This year, Eph Ely is our headliner, and we are very excited about the lineup of clinicians. If you have not been to the Summer Workshop, this might be the year to give it a try. There is something special about the re-charge that happens there, and I am always reminded about the real reasons we all do this crazy job. I always find new literature for my choirs, and the connection with colleagues has created some meaningful friendships. Special thanks to our Summer Workshop team: Jolene Plotzke, Phil Johnson, and Nancy Bray. This year the Summer Workshop is going completely paperless, so bring your laptop or iPad for all handouts.

Youth Arts Festival

I had the pleasure of bringing my choir to participate in the premiere of *Strung With Glory*, and this was the first time that MSVMA has sponsored an event where four complete choirs have combined together. The collaboration, camaraderie, and unification of sound was unique, and in many ways different from honors choir situations. We have brainstormed some ways in which we may be able to offer this sort of experience each year, perhaps commissioning an extended work for smaller instrumen-

Board *continued...*

tal forces, and annually giving some of our member choirs the chance to perform in this configuration. The addition of small ensembles to the recitals at MYAF added a nice contrast, and I really enjoyed hearing the mixture of soloists, small groups, and large ensembles. Congratulations to those who had students chosen!

It is always a great reminder of the collective talent we have in young people in the arts in Michigan when I attend MYAF. I know it is an event that many teachers don't get to see, but MSVMA's involvement through the All-State Choir with Francisco Nuñez, the featured outstanding choirs from Grand Rapids Christian and Jenison, the four Strung With Glory groups, and the recitals really makes an impactful statement about the strength of choral music in this state.

2012 Summer Workshop At A Glance

Wednesday, August 1

- HEADLINER – Eph Ehly
- Women’s Ensemble: Voicing and Beyond the Love Song – Gauthier
- Middle School Choral Greatest Hits – Valla
- Literacy in the Music Class – Meyer
- Honors Choir – The Experience of a Lifetime – Dee
- Vocal Jazz Rehearsal Techniques – Zegree
- Middle School SA Gems – Blubaugh
- MI Composers Round Table – Scott, Ulrich, Cobb
- Sing and Listen – Moore
- Spirituals For All Ages – Dandridge
- The MSVMA Mentor Program and YOU! – Sang

Thursday, August 2

HEADLINER – Eph Ely

- A Few of the Best Selections from the 2012 MS Required List – Falls
- Vocal Techniques for the Choral Rehearsal – Burns
- Reality 101: The Things I Wish I Had Learned in College – Stockton
- Smart Board – Schultz, Kissinger
- Changing the Climate of Your School With Choir – Lemon
- Choral Inspiration – Scott
- Kid Tested, Kid Approved – Walker
- Lights, Music, Action, Choregi! Innovations from Slovenia – MacMullen
- Red Words: Extending the Safe Zone of Sight Reading – Laura
- Elementary Activities – Working

Friday, August 3

- High School Required Packet – Scott
- A Kid’s Road Map to Sight Reading – Hammen-Bantjes
- Teaching Young Men to Sing: Help Move from Groaning to OWNing their Voices! – Johnson
- Your Beginning Mixed Choirs: Set Them Up for Success – Ciechanski
- Solo Vocal Techniques – Prewitt
- Sing With Style: The Preparation, Rehearsal, and Performance of Music of the Romantic Period – Rayl
- Orff Process and Movement Through Literature – Bridge
- Their Sound Is In Your Hands: How Gesture Effect Tone – A Laban Approach – Nash-Robertson
- Using the Technology In the Choral Rehearsal (BRING LAPTOPS) – Hauk
- Composition in the 5th Grade Music Classroom – Page-Bogen
- Choral Music for the Next Century: Interesting and New Choral Music – Mitchell
- Middle School Honors Choir Reading Session – Krempski
- High School Honor Choir Reading Session - Krempski



Mark Krempski
Director Honors Choirs

Summer has arrived! And you know what that means... preparing and planning for next year's Honors Choir!! Seriously though, what follows is some important information you'll need to participate in Honors Choir for 2012-2013.

First, a debt of gratitude goes out to our two supervisors, Angel Gippert and Cheryl Gapinski, and the coordinators, Matt Laura, Robin Kieft, Karen Nevins, John Beck, Ben Henri, Gail Worden and Toni Micik. Through their hard work, these volunteer's ensured the success of the MSVMA Honors Choir program, by taking care of the not-so-fun logistical work, thus allowing students and conductor to focus on creating a true, educational and aesthetic choral experience. THANK YOU!

High School All State with Francisco Nunez, Young People Chorus of New York City was a smashing success! If you missed the rehearsals and concert, you missed some amazing music making. Special thanks to:

Nate Degner

Repertoire for next year's Honors Choirs has been reviewed by a committee of six former Honors Choir conductors and approved by the Executive Board. Look for the list in this Summer Journal, the Honors Choir website, and at the [Summer Workshop](#):

- **HS Honors Choir Reading Session: Friday, August 3, 2:30-3:20**
- **MS Honors Choir Reading Session: Friday, August 3, 3:30-4:20**

Region A high schools will notice that auditions will be held in two locations – one on the west side of the state and one on the east side. MSVMA will determine whether you are a 'westy' or an 'easter' - just provide your preference in the registration form. The Regional event has also moved back to the West side of the state to Rockford. Both changes are to accommodate the large geographic boundaries in this Region A, and ensure that every three years or so, it is in your area.

Communicating via email and through the MSVMA Honors Choir website this past year has worked quite well. We will continue to move toward a 100% online program. It is our hope to be able to have online registration for next year. **As always, check the Honors Choir website for the most current and accurate information – it's ALL there.**

Our biggest change this coming year will be at the Michigan Music Conference. The 6789 State rehearsal has been moved to Thursday (January 17) as opposed to the Saturday rehearsal in the past. The 6789 rehearsals will take place in DeVos, rather than in the Amway. The 6789 concert will take place on Thursday evening at 6:30pm in DeVos Hall. This will be opening Concert for MSVMA! High School times and locations have changed slightly, most importantly the final Concert will take place earlier in the evening on Saturday in DeVos Hall. Exact times, rooms, and details are forthcoming. **Individual testing for repertoire memorization will now take place in the first hour of rehearsals for High School State and All-State.**

In order for MSVMA to continue such an amazing Honors Choir experience each year, just as this past year, we need your students to participate! This past year's increase in participation was a welcome relief to the previous three-year significant decrease in participants.. Please encourage as many of your best students and those who would greatly benefit from the program to audition in October! Now go start advocating...

2012-2013 HONORS CHOIR INFORMATION

6-7-8-9 Honors Choir

- **Deadlines:**
 - September 25 Audition Registration DEADLINE
 - November 3 All Fees and All forms DEADLINE
- **Audition Date and Sites:**
 - October 20, 2012 Alma HS and Monroe MS
- **Rehearsal Dates and Sites**
 - November 3, 2012 Birch Run HS, Birch Run
 - November 17, 2012 Allendale MS, Allendale
 - January 5, 2013 TBD
 - **January 17, 2013** DeVos Place, Grand Rapids

High School Honors Choir

- **Deadlines**
 - September 18 – Audition Registration DEADLINE
 - October 23 – Regional Honors Choir/State Audition Registration DEADLINE
 - December 7 – State Honors Choir Registration DEADLINE
 - March 1, 2013 – All State registration DEADLINE
- **Audition Date and Sites**
 - *October 13, 2012*
 - *Region A: Spring Lake HS, Spring Lake & Gladwin HS, Gladwin*
 - *Region B: Western Michigan University, Kalamazoo*
 - *Region C: Lincoln HS, Ypsilanti*
 - Region D: Escanaba HS, Escanaba
- **Regional Date and Sites**
 - *December 1, 2012*
 - *Region A: Rockford HS, Rockford*
 - *Region B: Western Michigan University, Kalamazoo*
 - *Region C: Ann Arbor Pioneer HS, Ann Arbor*
 - Region D: Escanaba HS, Escanaba
- **State Date and Site**
 - *January 17-19, 2013*
 - *SATB, SSAA, TTBB - Amway Grand Hotel & DeVos Place, Grand Rapids*
- **All State Date and Site**
 - *May 9-11, 2013*
 - *SATB - Western Michigan University, Kalamazoo*

Board *continued...***SSA – Deb Fristad**

- **Sonatemi Un Balletto**
- **A Canon of Praise**
- Banks of Doon
- Fire
- Gloria!
- Travlin' Train

6789 Honors Choir Repertoire 2013

- | | |
|---------------------------------------|----------------------------|
| G. Gastoldi arr. Jim Leininger | (AUDITION) AMC 1018 |
| Natalie Sleeth | (CLINIC) CGA 79 |
| Donna Schultz, <i>M 051469956</i> | |
| Mary Goetze, <i>48004254</i> | |
| Shari Riley, <i>SC 680</i> | |
| Rollo Dillworth, <i>HL 08749859</i> | |

SATB - Susan Catanese

- **Ride The Chariot**
- **Soldier Boy**
- Amor Vittorioso
- Tunggare
- Nine Hundred Miles
- Tournez, Tournez!

- | | |
|--|---------------------------|
| arr. Andre Thomas | (AUDITION) HMC 931 |
| John Rutter | (CLINIC) HMC 813 |
| Giovanni Gastoldi ed. Jim Leininger, <i>AMP 0095</i> | |
| Stephen Leek, <i>MM 0408</i> | |
| Traditional Folk arr. Phil Silvey, <i>SBMP 518</i> | |
| Z. Randall Stroope, <i>AMP 0499</i> | |

SA – Adam Wurst

- **In Flanders Fields**
- **Fod!**
- Cabbage Tree Hat
- I Think Of Rain
- Creo en Dios
- Il Yat Un Coq Qui Chante

- | | |
|--|-----------------------------|
| Tilley | (AUDITION) HC 5028 |
| Cristi Miller | (CLINIC) HL 08551279 |
| arr. Donald Patriquin, <i>earthsongs</i> | |
| Betty Bertaux, <i>HL 48004061</i> | |
| Francisco Nunez, <i>HL 48005133</i> | |
| arr. Sid Robinovitch, <i>earthsongs</i> | |

HIGH SCHOOL HONORS CHOIR REPERTOIRE 2013**SATB – Steve Hinz**

- **Weep O Mine Eyes**
- **The Stars Stand Up in the Air**
- The Ground
- Kpanlongo
- Ask the Watchman
- A Song of Joys

- | | |
|--|-------------------------------|
| John Bennett | (AUDITION) LG 51167 |
| Eric William Barnum | (REGIONAL) HL 08501738 |
| Ola Gjeilo, <i>HL 08501774</i> | |
| arr. Derek Bermel, <i>SBMP 150</i> | |
| arr: Caldwell and Ivory, <i>earthsongs</i> | |
| Jonathan Dove, <i>PE.P72063A</i> | |

TTBB – Steven Lorenz

- **Hallelujah, Amen**
- **Sometimes I Feel Like A Motherless Child**
- Niñe otpushcháyeshí
- Whup! Jamboree
- Sacramento Sis Joe
- I am in need of music
- Si vox est, canta

- | | |
|---|-------------------------------|
| G.F. Handel, arr. A. Davison | (REGIONAL) ECS No. 381 |
| arr. Fenno Heath | (REGIONAL) HL 50307040 |
| Alexandre Gretchaninoff, arr. Pavel Chesnokov, <i>MRSM Gr 040mc</i> | |
| arr. Alice Parker & Robert Shaw, <i>LG 51065</i> | |
| Jackson Berkey, <i>SDG 96-106</i> | |
| David Brunner, <i>48019728</i> | |
| Damijan Moenik, <i>AS 33.010</i> | |

SSAA – Sheri Tulloch

- **Instruments of Praise**
- **Duo Seraphim Clamabant**
- Ah! Si mon moine voulait danser
- Away From the Roll of the Sea
- Muie Rendera
- Joshua

- | | |
|---|----------------------------|
| Allen Koepke | (REGIONAL) SBMP 156 |
| Tomas Luis Victoria | (REGIONAL) AMP 0583 |
| arr. Donald Patriquin, <i>earthsongs</i> | |
| Diane Loomer, <i>CP 1001</i> | |
| Pinto Froncesca, <i>earthsongs</i> | |
| Paul Caldwell/Sean Ivory, <i>earthsongs</i> | |

Board *continued...*

High School ALL STATE Repertoire - Z. Randall Stroope, Oklahoma State University

- | | | | |
|--------------------------------|------------------------------------|-------------------------------|--|
| O Come, Let Us Worship | (<i>All-Night Vigil</i> , Op. 37) | Sergei Rachmaninoff | <i>MRSM Ra 023</i> |
| O O Clap Your Hands | | Ralph Vaughan Williams | <i>ECS No. 1.5000</i> |
| O He Watching Over Israel | | Felix Mendelssohn | <i>CPDL #21114</i> |
| O I Am Not Yours | | Z. Randall Stroope | <i>HL08501618</i> |
| O Danse Macabre | Z. Randall Stroope | | www.zrstroope.com/published.htm |
| O Himne | | Roelof Temmingh | <i>Not in print</i> |
| O Soldier Won't Your Marry Me? | | Early American/arr. DeCormier | <i>LG51280</i> |

**2012 All State Honors Choir
Francisco Nunez-Conductor**





Les Rowsey
Director Repertoire & Sight Reading

So, What Did You Learn this Year?

A favorite line of questioning for me after a concert or other event is, "So, what did you learn?" The answers are often surprising and enlightening, once the initial silence dissipates. I often find it hard to not fill the silence that follows the question because silence, somehow, can make us uncomfortable. But if I let it, the patience silence requires can greatly benefit us all.

I asked that question as we finished the year in The Circle, the closure activity after all the theory proficiency retests and Year-End-Solo Exams are completed. This year, kids were eager to share stuff like they learned they really could sight-read, become leaders, analyze music drawing upon their theory background, come together to create beautiful music, and on and on. All good answers, to be sure. And as we shared, it was clear that we had drawn very close and that what had occurred in the room was really special. As we shared our hearts, it became apparent that the kids found the choir room a safe place where they could leave the "dust of the day" out in the hallway.

Then one student turned the tables and asked me what I had learned.

A lot of things had happened to me this year that taught me a great deal about life, myself and the privilege I have to share my life and expertise with others. Was I prepared to revisit some of those things, and give the answer the question really deserved? I did a quick gut-check, and decided to move forward.

"As you know," I began, "I left school for Florida suddenly on May 5th to see my dad, who passed the next day. I learned that as I held his hand for the last time that it was where I needed to be, and where I wanted most to be. I'm glad I gave myself permission to be there and I'm especially appreciative for your understanding and expressions of kindness and compassion. I learned I needed to tell you of his strength, that his now frail man of eighty-two was once a young father that shielded his kids from the horrific physical and mental abuse he'd suffered as a child and provided for his family a level of physical and emotional security he never experienced. I didn't even find out about this until I was a father myself, in my thirties. You needed to know that it is possible to break the cycle of abuse, and that both I and you were direct beneficiaries of a choice and sacrifices made by my dad. I'm here largely because I was given the chance, and I was the first college graduate from either side of my family, as far back as we can trace. And, one other thing I learned was this: Sometimes, your parents do things you don't understand. Remember that as you get older, you may discover in their past things that give you a lot more insight."

"I learned--relearned, rather--not to underestimate how far a group can come. I learned that significant obstacles can afford some serious opportunity." (One of our groups faced many obstacles: Fully a quarter of the group of 48 were completely new to the choir program, most new to our school district, and nearly all had not been in choir since elementary school, if at all. The term vocal technique had no meaning, nor did sight-reading). I continued, "Because of positive attitudes and willingness to share, the new members of the choir were patiently integrated into the choir by the 'veterans' and we taught them about vowel shapes, blend, good vocal production and intonation. Together, the choir began to analyze and sight-read. What was a nearly impossible job for me became an increasingly joyful journey with the power of we."

Board *continued...*

I related some other stuff I learned this year, especially highlighting the TTBB Honors Choir experience (shared in the last MSVMA Newsletter). It is so cliche to say, "live in the moment," but that is exactly what many of my seniors said. Your high school years go by far too quickly! They related how I always tell the freshmen upon arrival, "I swear, you'll blink your eyes and you'll be a Senior," to which there is always a few seen heartily blinking their eyes. Then, upon arrival the first day of their senior year, my salutation "Hi Senior!" is routinely met with, "Stop, I don't wanna hear that!"

More than anything, I was reminded this year of the importance of an "Attitude of Gratitude", thankful for the many people who have gone out of their way to help, encourage and strengthen me when things were difficult. I've realized that it is a major attribute of MSVMA. Our organization is overflowing with folks who care, want to help and are highly professional. And, the best thing of all is that I can continue to learn from and with you, some of the dearest people I know.

Thanks!

Now, for some of the usual reminders and info...

First, Please come join us for the annual Summer Workshop, held at the Lansing Radission on August 1-3. Details and registration information is available on the MSVMA website. Our Headliner is Eph Ehly. This will be one incredible workshop!! Among the sessions, of course, will be new repertoire and Honors Choir information.

Repertoire

1. New repertoire lists for 2012-13 were submitted to Nancy Bray in February, and packets are being prepared the Summer Workshop. Please remember that 2011-12 Honors Choir audition selections will be added to the list for use in the 2012-13 year, and new Honors Choir audition selections are always added for the following year. Thanks to Kelli Falls (JH/MS) and Mandy Scott (HS) for their continued fine work! They will present at the Summer Workshop some of the highlights of the new repertoire.

2. I continue to take suggestions for new collections and anthologies for our State Solo Required List. Thanks to those who have made recommendations. Please consider offering suggestions for this List, especially those of you who are voice teachers, too!

Sight-Reading

1. This summer, a new set of guidelines is being written to aid composers in the creation of MSVMA sight-reading materials. This is in response to composer requests for greater specificity and member concerns that some materials were too difficult. The guidelines will clarify for composers MSVMA expectations in regards to elements such as rate of harmonic rhythm changes, melodic content, rhythm complexity, etc. The ultimate aim of the MSVMA sight-reading requirement is to help directors develop musical literacy in their students, engaging them in regular and systematic practice of sight-singing skills.

2. We are now working two years ahead on District Choral Festival Sight-Reading materials. Jed Scott is drafting the initial 2013 and 2014 High School District Choral Festival materials, and Tom Stokes is at work on the 2013 and 2014 Junior High/Middle School District Choral Festival and High School Regional Honors Choir materials. These will be reviewed by the Executive Board at this summer's Executive Board meeting.

3. The Executive Board has voted to use a compilation of past sight-reading materials for use in the 2013 State Solo and Ensemble Festivals. This will ensure plenty of time to review new State S/E materials for 2014. We will be working two years ahead on these new materials, as well.

4. The new Sight-Reading compilation CD (2001-2005) continues to be available for purchase through the MSVMA Office. The cost is \$100. With purchase comes permission to duplicate these materials for use with your students.



Date: April 5, 2012

To: The Michigan Governor's Council on Educator Effectiveness

From: The Michigan School Band and Orchestra Association
The Michigan School Vocal Music Association
The Michigan Music Education Association



We, the professional associations representing classroom music educators of the State of Michigan, would like to offer our assistance to your committee as you prepare recommendations to the Governor regarding a tool to evaluate educators.



It is our understanding that you have been given the charge to develop a educator evaluation tool that includes all content areas and grades, including currently non-tested grades and content areas. We welcome the opportunity to meet and discuss with you, ways in which we can provide resources for you to use as you develop the evaluation tool.

Many of our music educators teach across grade levels (including multiple buildings) and specialty areas (vocal/instrumental, instrumental/general music, etc.) within the field of music education. This provides a challenge to school administrators when evaluating their music educators. We are committed to providing your committee with recommendations and resources for providing a fair and thorough assessment that will result in the highest standards for instruction and student growth.

We are prepared to contribute to the process, and encourage you to consider the following:

- Music educators must be evaluated in the subject areas in which they are highly qualified and certified.

- Music educators should be evaluated by qualified specialists in the area of music education.
- Band, Choir, Orchestra, and General Music educator evaluations, should take into consideration the importance of group performance assessment, as well as individual student growth.
- The music educator evaluation must be based on the expectations of the local school district and focus on outcomes outlined in the school music curriculum, aligned with state and national standards.

We look forward to collaborating with your committee and hope that you will consider our input as you make your recommendations.

Sincerely,

Rick L. Catherman

Rick L. Catherman, Committee Chair for Michigan Music Educator Evaluation Committee
Director of Bands, Chelsea High School
NBPTS National Board Certified Teacher

Virginia Kerwin, MSVMA Executive Director

Paul Lichau, MSBOA Executive Director

Cory Micheel-Mays, MMEA Executive Director

Please direct correspondence to Rick L. Catherman:

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Presentation to the Michigan Council on Educator Effectiveness
April 26, 2012

Michigan Music Educator Effectiveness – Improving Instruction Through Evaluation

Rick L. Catherman, Chairperson
Michigan Music Teacher Evaluation Committee
Presenter

Background

- Rick L. Catherman
 - Band Teacher – 22 years
 - Currently with the Chelsea School District
 - Teacher evaluation at our local level
 - National Board Certified – NBPTS
 - 2012 Michigan School Band and Orchestra Association Teacher of the Year for Band
 - Chairperson of the Michigan Music Teacher Evaluation Committee



Michigan Music Educator Associations

- MMEA – Michigan Music Education Association
- MSBOA – Michigan School Band and Orchestra Association
- MSVMA – Michigan School Vocal Music Association
- SMTE, ASBDA-MI, MASTA, ACDA-MI
- Mission is to continuously improve music education in Michigan.
- “Grass Roots” – Member Driven



Response to Reforms

- State Music Associations Response
 - To Support Michigan Music Educators – members of our state associations.
- Support music educators in meeting the new requirements of teacher evaluation
- Maintain quality music education in our schools through quality music educator evaluation
- Result – organize a music educator committee to work together on music educator evaluation – “p-16”, pre-school, elementary, secondary, and higher-ed

Research

- Other States are facing similar challenges
- National and State Association Recommendations
 - NAfME Position Statement
 - <http://www.nafme.org/documents/temp/teacher.evaluation.pdf>
 - SMTE Position Statement
 - http://pmhmusic.weebly.com/uploads/1/0/3/2/1032798/mismte_position - statement teacher eval - final draft.pdf
 - Michigan Music Associations Joint Statement



Recommendations

- Music educators must be evaluated in the subject areas in which they are highly qualified and certified, and should be evaluated by qualified specialists in the area of music education.
- Band, Choir, Orchestra, and General Music educator evaluations, should take into consideration the importance of group performance assessment, as well as individual student growth.
- The music educator evaluation must be based on the expectations of the local school district and focus on outcomes outlined in the school music curriculum, aligned with state and national standards.

Music Educator Evaluation “Toolbox”

- The committee goals are to:
 - Expand these recommendations into applicable strategies for educators to utilize in music teacher evaluation
 - Create the Music Educator Evaluation “Toolbox” of resources
 - Engage Teachers and Administrators in a collaborative approach



Qualified and Quality

- Music educators must be evaluated in the subject areas in which they are highly qualified and certified, by qualified specialists.
- Many music educators teach across grade levels, across genres, and in multiple buildings which presents a challenge to administrators and teachers.
 - Elementary general music teacher teaching 800 students in a week
 - Instrumental and vocal music teacher teaching grades 5-12 in multiple buildings
 - A music teacher teaching instrumental, vocal and general music in the same building
 - A music teacher teaching all music k-12

Qualified and Quality, cont.

- Making sure administrators have knowledge in music education – strategies, content, standards
- It is not appropriate to base a music teacher evaluation on the NWEA, or MEAP, or MME test results school-wide, if the desired result is improving music teaching.



Student Growth Group and Individual

- Band, Choir, Orchestra and General Music educator evaluations should take into consideration the importance of group performance assessment, as well as individual student growth.
- State and National Standards for performance assessment - including rubrics - exist for assessing individual and group performance.

Value of Group Assessment

- Much of Secondary Music Education – performance based curriculum – is large group performance – The “Concert.”
 - My responsibility is to teach “band” class – not “flute” class, or “trumpet” class, or “tuba” class.
 - Assessment of individual student growth is imperative, but so is assessment of group growth, for us to be effective educators.



What is the value of group assessment to the 21st century global workforce?

- Google search “...what employers want from employees”
 - “critical thinking skills”
 - “team player”
 - “good people skills”
 - “ability to work well with others”
 - “creative problem solvers”
- Music educators are preparing students for the 21st century global workforce!



Local Assessments based on State and National Standards

- The music educator evaluation must be based on the expectations of the local school district and focus on outcomes outlined in the school music curriculum, aligned with state and national standards.
- Balance local school district expectations while meeting state mandates
- Collaboration between teachers, administrators and evaluators is essential



The Educator Effectiveness Tool

- One-size doesn't fit all
- To lead to effective instruction and improved student outcomes, we must realize that evaluation is a complex process, and be committed to this realization
- Multi-faceted, multiple rating categories, with rubrics defining effectiveness levels



Michigan Music Educators Contribution

- Have our committee recommendations realized and considered by the MCEE
- Create an Educator Effectiveness “Toolbox” of strategies for music teachers and administrators to utilize in the music teacher evaluation process that is recognized by the State of Michigan as being valued and valid
- Be recognized as a partner in the process of maintaining the highest quality music education and music educator effectiveness, resulting in improved student outcomes, through the teacher evaluation process



Next Steps

- Welcome the opportunity for continued collaboration with the MCEE
- The committee is dedicated to pursuing this endeavor by:
 - Developing strategies
 - Gathering input – teachers and administrators
 - Plan for implementation through professional development opportunities



Michigan Music Educator Association Calendar

- May 10-12, 2012 – Michigan Youth Arts Festival, Western Michigan University, Kalamazoo, MI
<http://www.michiganyoutharts.org/festival>
- January 17-19, 2013 – Michigan Music Conference, DeVos Place, Grand Rapids, MI -
<http://www.michiganmusicconference.org/>
- Additional Professional Development Opportunities offered by each state music association throughout the year

Contact Information

- Rick L. Catherman – Committee Chair for Michigan Music Educator Evaluation.
 - Chelsea School District
 - (734) 433-2201 ext. 1404
 - rsoj@yahoo.com



Michigan School Vocal Music Association

Serving vocal music education in Michigan since 1937

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Haslett High School

Steven Hinz, Past President

Chelsea High School

Douglas Armstead, President Elect

Grand Ledge Hayes Middle School

Rod Bushey, Treasurer

Howell High School

Virginia Kerwin, Executive Director

Brandon Ulrich, Director of Summer Workshop and MYAF

Rochester/Stoney Creek High School

Pamela Pierson, Director State Events

Holland West Ottawa High School South

Mark Krempski, Director of Honors Choirs

Northville High School

Les Rowsey, Director of Repertoire and Sight Reading

Jenison High School

Nancy Bray, Recording Secretary