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Important Websites

MSVMA
   www.msvma.org

American Choral Directors Association-Michigan
   www.acdami.org

Michigan Music Educators Association
   www.mmeamichigan.org

Michigan Music Conference
   www.michiganmusicconference.org

Michigan School Band & Orchestra Association
   www.msboa.org

Michigan Youth Arts Festival
   www.michiganyoutharts.org

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.

Summer 2013
Volume 47, 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.
IT’S TIME TO CHANGE

I’m wondering how many members recall the television show “The Brady Bunch”? I’m happy to say that I didn’t see the show during its original airing, but I can admit to being old enough to have watched it in syndication reruns. My favorite episode is when Marsha gets her nose bashed in from a football and learns an important lesson about not being too prideful. The Brady’s always learned a lesson, and those who watched were invited to learn along with them. Kind of like “Little House on the Prairie” but not as preachy.

My second favorite episode of “The Brady Bunch” was when Peter’s voice changes two days before the big recording session which would have ultimately turned the Brady’s into superstars and allowed them to trounce the very popular Partridge Family. You see, Shirley Jones and her brood of musical mop-its were gaining rapidly in the ratings, and Mike and Carol simply couldn’t permit their unconventional life style to dominate the airwaves. If you can’t beat-em, join-em. So the Brady’s stated singing, giving way to such fan favorites as, “It’s a Sunshine Day”, “Keep-On” and the best of them all, “When It’s Time to Change”. WHO KNEW PETER BRADY WOULD BE SO PROFETIC?

So here’s the thing; we are constantly in the midst of change, and right now it seems as though change is a huge theme in MSVMA. We have seen dramatic changes in technology such as the revamping of the MSVMA Website and the implementation of the new Festival Scheduler; and we have seen significant changes in the adjudication process we utilize to determine the final evaluation of our singers at Choral Festival and Solo & Ensemble. Additionally, a new executive board will take office as of July, 1, and I’ve no doubt that the amazing group of folks who were elected will do an amazing job of leading MSVMA into the future.

Sometimes change occurs so quickly that we scarcely have time to catch our breath before we can evaluate whether or not things have improved. (Witness the series of rapid governmental implementations which mandate that arts educators be evaluated but don’t accurately provide a procedure or a system for proper measurement.) Other times change seems to occur too late in the game, after damage has been done to the process or to people.

In response to her yearly evaluation, Executive Director Ginny Kerwin addressed the Executive and Full Boards by stating that in four years she would be retiring. She reminded us how essential it is that we each take ownership in shaping the course of MSVMA by providing committed, consistent, leadership; and by fulfilling the obligations and duties of our elected and/or appointed positions. Ginny eloquently reasoned that the course of MSVMA can’t reside solely in the eyes of one person. Rather, the future success of our organization will be determined by the strength, vision, and willingness of the membership who actively participate in shaping the future.

Ginny Kerwin’s address to the Executive and Full Boards urged all members to take ownership of MSVMA. The organization has always been, and truly should be, a reflection of the needs of its members.

So, back to Peter Brady. “It’s Time to Change!” It’s time to take a look at MSVMA and determine what path we should take as we look to the future. It’s time to adapt the culture of our organization to the growing demands of the educational environment. It’s time to ensure that MSVMA is meeting the needs of the membership it serves. Technology Coordinator Adam Wurst has sent the general membership a survey that I created after Executive Director Kerwin and I had a conversation regarding the future of MSVMA. I originally intended to give it only to the
Executive and Full Boards; to have it act as an evaluative tool so that we could determine what our future path should be. It spawned such strong conversations, however, that we felt it would be more fitting to hear from ALL members. My hope is that by the time you read this you have taken the survey. If you haven’t, please take a moment to do so. You should be able to find it in your inbox. It’s only six questions.

As you take the survey please remember to be constructive. Evaluating the work of countless volunteers and the vision of an organization which serves so many is a daunting task. It’s much like when you go to festival. You want the adjudicators to be honest, but you also want them to offer helpful solutions to fix those areas of deficiency indicated on the rubric. We will compile the information and I will give a report at the Fall Board Meetings and in the Fall edition of the Journal.

It is my hope that this survey will act as a springboard to a great future for MSVMA.

Have an amazing summer, and several “Sunshine Days”!

---

**Congratulations!**

**2013 MSVMA Retirees**

- **Barb Baltmanis**  
  Paw Paw HS

- **Fred Colgren**  
  Kalamazoo Central HS

- **Deborah Fristad**  
  Lake Orion HS

- **Shirley Lemon**  
  Grand Haven HS

- **Russ Larimer**  
  Traverse City West HS

- **C. Steve Simpson**  
  Durand HS

- **Bruce Snyder**  
  Andover HS

- **Kathy Tithof**  
  Owosso MS

- **Mary Wall**  
  Holt Junior HS

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**Excerpt From The Element: How Finding Your Passion Changes Everything**

by Ken Robinson

“Why can creative teams achieve more together than they can separately? I think it’s because they bring together the three key features of intelligence that I described earlier. In a way, they model the essential features of the creative mind.

Great creative teams are *diverse*. They are composed of very different sorts of people with different but complementary talents. The team that created *Kind of Blue* was made up of extraordinary musicians who not only played different instruments but brought with them different musical sensibilities and types of personality. This was true too of the Beatles. For all that they had in common, culturally and musically, Lennon and McCartney were very different as people, and so too were George Harrison and Ringo Starr. It was their differences that made their creative work together greater than the sum of their individual parts.

Creative teams are *dynamic*. Diversity of talents is important, but it is not enough. Different ways of thinking can be an obstacle to creativity. Creative teams find ways of using their differences as strengths, not weaknesses. They have a process through which their strengths are complementary and compensate for each other’s weaknesses too. They are able to challenge each other as equals, and to take criticism as an incentive to raise their game.

Creative teams are *distinct*. There’s a big difference between a great team and a committee. Most committees do routine work and have members who are theoretically interchangeable with other people. Committee members are usually there to represent specific interests. Often a committee can do its work while half the members are checking their BlackBerrys or studying the wallpaper. Committees are often immortal; they seem to persist forever, and so often do their meetings. Creative teams have a distinctive personality and come together to do something specific. They are together only for as long as they want to be or have to be to get the job done.”
Every child deserves a champion – an adult who will never give up on them, who understands the power of connection, and insists that they become the best that they can possibly be.”

Rita Pierson

Greetings to you from the Staff at the MSVMA Office. The 2012-2013 academic year has come to a close and the MSVMA fiscal year ends very soon. It has been a year for MSVMA of great successes and daunting challenges. June 30th marks the end of my 15th year serving as your Executive Director. The amount of trust and faith that you have placed in me during this time has been extraordinary. Together, we have strategically developed new programs and policies that have propelled MSVMA and the secondary Michigan choral reputation to one of national attention. When the Adjudication Committee ventured into an expanded approach to adjudication preparation and rubric development, there were many who feared that the “standard” would be compromised. I would venture to say that there is not a member who believes that the MSVMA standard of choral excellence and the tools used for evaluation have deviated from the vision of the organization’s founding members. Instead, I would wager that there are members who believe the bar has never settled and at times seems unattainable because of this. These are very hard times for all teachers in Michigan. The ever expanding expectations placed on music educators, the ever decreasing financial reserves depleting music budgets, and the ever decreasing student participation rates make it very difficult to teach the same way that we did 5, 10, 15 years ago. You may find yourself asking the question “Can I afford to belong to MSVMA this year?” I personally believe that MSVMA provides invaluable resources, many of which are not even tapped each year. Did you know that aside from festivals MSVMA provides many other opportunities for you and your students?

- Honors Choir Participation
- Michigan Youth Arts Festival
- Clinician Consultant Program
- Carolyn Leep Scholarship
- Mentoring Program
- Michigan Music Conference
- Summer Workshop
- Volunteer Leadership Roles

I have suggested to the MSVMA leaders that they do some very careful self-examining as they embrace these challenging times. Perhaps every single MSVMA member should do the same. Honestly ask yourself the following questions:

- What does MSVMA mean to you personally?
- What does MSVMA mean to your school choral program? Does an organization like MSVMA give your school choral program more validity because of your involvement?
- What would your life be like without MSVMA?
- What would your school choral program be like without MSVMA?
- If MSVMA does not mean anything to you personally, if MSVMA does not mean anything to your school choral program, if your life would be fine without MSVMA, and if your school music program would be fine without MSVMA – SHOULD THERE BE AN MSVMA?

I hope that your reflection made you realize how fortunate every choral educator in Michigan is to have an organization that provides extraordinary student experiences and exceptional professional development. I hope that your reflection made you realize that your leaders care so much about the music teaching profession that they are willing to give hours and hours and hours of volunteer time to serve you and your interests – they are true “servant leaders.” Would you be willing to give 2 volunteer hours at an event next year in your district in 2013-2014? Check with your district manager.
I am making a commitment to you during the 2013-2014 school year. Instead of attending district meetings in the fall and state choral festivals in the spring, I am volunteering to come to any Michigan member school and discuss with you and your administration any aspect of MSVMA that you deem appropriate. I am volunteering to come and sit down and just “listen.” I do this because I am passionate about the importance of choral music education in the lives of our youth. I do this because I am passionate about the mission of MSVMA - 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.

Adjudication
The preliminary results from the General Membership End of Year Survey have begun to come in and there has been concern expressed about our current rubric, final determinations, and their impact on teachers in the field. I met with MSVMA member Chuck Norris from Grand Valley State University recently to discuss our rubric. Chuck’s area of professional research is in evaluation and assessment. He stated that “Michigan is by far at the forefront based on research. MSVMA is the most conscientious group of professionals in the United States.” Wow, that is quite a statement! However, it doesn’t alleviate the “angst” that many of you experience during festival season. We discussed some options with regard to levels of achievement, final determinations (ratings), and the benefit of a research project being conducted at our festivals. Please watch the Fall Journal for an update after I have had the opportunity to explore some of our ideas with the Adjudication Committee and Executive Board. Please know that I hear your adjudication concerns and will work diligently to respond in a way that addresses them without compromising our professional standards.

Full Board Meeting Report
June 8, 2013, Radisson Hotel, Lansing
Board Action:

- PASSED Proposal 13-01 – Formation of President’s Council
- PASSED Proposal 13-02 – Revised State Solo & Ensemble Festival Sight Reading Requirements
- PASSED Proposal 13-03 – State Solo & Ensemble Festival – Large Ensemble Personnel Requirement
- DEFEATED Proposal 13-04 – Original Copies of Music
- TABLED UNTIL 9/14/13 Proposal 13-05 – Online Auditions for HS Regional Honors Choir
- PASSED Proposal 13-06 – Hiring of Judges for HS State Choral Festival
- PASSED Proposal 13-07 – Expansion of State Events Transfer Guidelines
- TABLED UNTIL 6/7/14 Proposal 13-08 – District and State Festival Scheduling Coordinator (amended to optional).

The next meeting will be held Saturday, September 9, 2013 at the Radisson Hotel in Lansing. The membership is always welcome to attend and provide input. Please email kerwin@msvma.org if you would like to join the meeting.

Summer Reading:

Prepublication Information from www.amazon.com
Why do we sing? For Stacy Horn, singing in a community choir--the Choral Society of Grace Church in New York--is the one thing in her life that never fails to take her to a transcendent place and remind her that everything good is possible. She's not particularly religious and (she'll be the first to point out) her voice isn't exactly the stuff of legend, but like thousands of other amateur chorus members throughout this country and the world, singing with other people makes her happy. As Horn relates her funny and profound experiences as a choir member, she treats us to an eclectic history of group singing and the music that moves us, whether we're hearing it for the first time or the hundredth; the dramatic stories of conductors and composers; and discoveries from the new science of singing, including the remarkable physical benefits of song. Life can be hard, battles continue to rage all around us, and by midlife most of us have had our share of disappointments. Here is the unexpected story of one woman who nevertheless has found joy and strength in the weekly ritual of singing some of the greatest music humanity has ever produced.

In This Issue
Feature – MSVMA Technology by Adam Wurst
Feature – Honors Vocal Jazz Ensemble at MYAF and 2013 Reflections by Jed Scott & Emerick Dee
Feature - Bullets About Broadway Parts I&II (reprints from Fall 2008 and Spring 2009 Journals) by Catherine Adams

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Wild Apricot is the vendor MSVMA subscribes to for integrated services, including Membership, Financial processing and reporting, Website design, Member eCommunication, and Event Management. MSVMA’s annual subscription includes service updates and technical support. Two major updates have taken place since June 2012, which have greatly improved electronic communication and integrated financial support and credit card payment support.

Cloud Services and Technology Tools
In an effort to maximize the effectiveness and efficiency of workflow between the State Office, Executive, and Full Boards, MSVMA subscribes to a variety of services and technology tools. Since June 2012, MSVMA has saved hundreds of dollars through its partnership with Techsoup.org, a nonprofit resource for technology hardware and software, as well as providing a community of nonprofit solutions and support. MSVMA was also recognized as a Google Apps for Nonprofits user. This status allows our organization to use tools for collaboration and communication, as well as gaining access to special versions of Google Grants and YouTube for Nonprofits. Over the past year, MSVMA has moved toward providing brand-specific email addresses for our leadership teams and festival supervisors. A private YouTube channel has also been created (MSVMAmedia) to host training videos for our newly developed festival scheduler. MSVMA continues to use Ballotbin.com successfully for its ballot and voting initiatives. This free service saves thousands of dollars in printing, mailing, and hours of processing. The State Office has been utilizing cloud storage and collaboration through Box.net. This subscription service allows for more efficient file sharing and collaboration, while also improving the flow of organization by making documents immediately available regardless of the meeting situation or site. MSVMA also began a Facebook page in January 2013 that currently enjoys 275 “Likes” and has a Total Reach in the several thousands. The page has been active posting video performances of ensembles at State Choral Festival and MYAF. Other activity includes Arts Advocacy and the importance of Arts Education. MSVMA members are encouraged to “Like” and “Share” MSVMA’s FB page to help grow active participation and communication with the vocal community.

Development and Implementation of a New Festival Scheduler
The past 12 months have included the planning, design, and implementation of a new festival scheduler that included Solo & Ensemble and Choral festivals for both District and State levels. Of primary importance was ease of use for both school directors and festival supervisors. It was also a goal to make information more easily accessible, including event information and editing after the initial registration, managing supervisor-approved transfers, invoice management, and DRAFT and FINAL schedule publishing. The festival experience was completely redesigned for supervisors, allowing for tracking of the number of events per festival, integrated scheduling for festivals with multiple days, payment information, ratings input and reporting, communication with directors involved within a specific district or state festival event, and exporting to Excel for alternate scheduling and reporting preferences. With the introduction of a new program, written by a different vendor (Dorian Business Systems, Inc.), there were a variety of issues, errors, and bug fixes that took place throughout the festival season. Our team of programmers worked diligently to correct and clarify items as they occurred. Based on the level of proficiency and comfort with technology of directors and supervisors, the overall experience could be described as moderately effective to very effective. In an effort to provide technical support, training was provided for festival supervisors.
at the Fall Meeting, as well as the January Meeting during MMC. Tutorial videos were created and made available on a special “Scheduler Tutorials” page on MSVMA’s website. Support was also provided by Adam Wurst and Marge Payne and the State Office throughout the festival season. As updates and improvements have been made to the scheduler, tutorials will be edited and updated to accommodate these changes. It is important to note that the development of the festival scheduler came in as proposed directly on budget. This was because of the generous and accommodating services of Dorian Business Services, Inc. As a vendor to music associations in several states, it was reported that MSVMA’s festival structure and requirements are some of the most comprehensive and subsequently complex to program. MSVMA will request future updates and improvements such as festival archiving and more robust financial and ratings reports for the coming year. These features will not affect the stability or overall structure of the scheduler following this festival year’s improvements.

MSVMA.org Redesign and Restructuring
The summer of 2012 saw a new website design introduced, based on the recommendations and suggestions of MSVMA membership, that was cleaner and easier to navigate. The new design also sought to bring a more professional look that reflected the mission and vision of MSVMA. Website pages were restructured to make it easier for members to navigate and find the valuable resources available to them. A Google Search feature is also displayed prominently as part of the website menu structure. Of special note is the addition of a Forms Library, Professional Development area, and Board Resources section, which provides privileged access for those members involved in leadership to collaborate in forums and file sharing. MSVMA’s Vision Statement (see below) continues to drive the tools and resources available through technology. When compared to other professional music organizations throughout the country, MSVMA stands as a frontrunner in providing exceptional vocal music education opportunities to students and members. Members are encouraged to offer technology ideas through the State Office for improvement and professional development. MSVMA members actively and innovatively respond to the evolving facets of vocal music education through collaboration, advocacy, technology, and lifelong learning opportunities that meet the needs of a diverse population. MSVMA Vision Statement

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2013
Michigan Youth Arts Festival
Four choirs from across the state convened in Kalamazoo on May 9 for a one-day masterclass in vocal jazz from one of its masters - Dr. Steve Zegree. As Artist-in-Residence for Michigan Youth Arts Festival, Zegree made himself available for the first ever Statewide Jazz Choir, culminating in a performance at the MYAF Welcome Celebration concert. Four choirs were selected in April via blind listening panel to be part of this one-day choir. In a series of rehearsals and talkbacks, Zegree drilled the spirit and philosophy of jazz singing to students from Grand Rapids City High/Creston (Darla Jewell), Jenison (Les Rowsey), Rockford (Mandy Scott), and West Bloomfield (Sheri Hauk).

The students all came in with Zegree’s repertoire selections memorized, so they were able to get quickly to style, phrasing, and interpretation. All of the students seemed to have a wonderful time in his fast-paced rehearsal, all the while internalizing many lessons about vocal jazz. I was impressed and moved by how quickly these four different choirs were able to become a unified ensemble; the sound they created was lovely, blended, and BIG!

I was struck that none of the choirs participating was an exclusively vocal jazz ensemble - two chamber choirs, one chorale, and one a show/jazz choir that also sings choral repertoire. Vocal jazz can be a vital part of any ensemble’s repertoire, as these choirs all demonstrated.

The concert Thursday night brought an ecstatic crowd of arts enthusiasts to its feet. Only a day in the making, this choir was a magical part of an amazing concert officially kicking off MYAF weekend.

I am pleased to share that the MSVMA Board has moved to continue supporting an honors vocal jazz ensemble at Michigan Youth Arts Festival, and they have appointed me to develop the program for the next several years. There will be an outline of the audition process and dates in the Fall MSVMA Journal. I look forward to seeing MSVMA continuing to provide this experience to Michigan students at the high standard set this past May.

---

Reflections on the 2013 Vocal Jazz Choir By Emerick Dee

"Music I can wish you
Merry music while you're young
And wisdom when your hair has turned to gray...
...And the strong arms To carry you away."

I had the profound pleasure of assisting with the first ever Michigan Youth Arts Festival Select Jazz Choir under the direction of the very cool Dr. Stephen Zegree, featuring the incredible talents of choir students from West Bloomfield HS (Sheryl Hauk, Director), Rockford HS (Mandy Scott, Director), Jenison HS (Les Rowsey, Director) and Grand Rapids City & Creston HS (Darla Jewell, Director). What a treat! On Thursday, May 9th, these four schools came together for the first time with music memorized, ready to sing! Over the course of one of the fastest two hour rehearsals I can remember, Dr. Zegree and company created beautiful music mixed with a great deal of laughter, energy and physical involvement and some of the best facial expression I’ve ever seen from a combined choir! After lunch, the entire crew once again gave 100%, achieving a beautiful blend of enthusiasm, clarity and caress. The final product on Thursday evening at the MYAF welcoming celebration was nothing short of outstanding! The concert opened with a rousing rendition of "Hey Ba-ba-re-bop" arranged by Zegree followed by the lush lyrics of "More I Cannot Wish You" from Guys & Dolls, also arranged by Zegree. Yet another beautiful arrangement by Zegree, "In My Life," was dedicated to Dr. Eph Ehly and his wife, Jan. The Jazz Choir concluded with "Bridge Over Troubled Water" arranged by the great Kirby Shaw. The concert featured several fantastic soloists and Western Michigan University music students provided a terrific 8-piece jazz band!

Those of us that were fortunate enough to sit in on rehearsals were doubly blessed to witness not only the final product, but also the incredible process! The dedication and determination of the students was inspiring and I sincerely hope there will be many jazz choirs to come at MYAF. I would encourage you all to consider participating in such an opportunity. I believe that collaborating with fellow choir directors and students from schools throughout our great state should be more of a regular occurrence. Congratulations to all involved in the first ever MYAF Jazz Choir! You set the bar very high! On a personal note, I would like to thank Ginny Kerwin and Brandon Ulrich for the opportunity to assist this year at MYAF while Brandon was traveling in Italy doing research for his Doctoral work at MSU. I will close with the words I shared with the jazz choir students as a challenge and encouragement to them during rehearsal and throughout life: PaSsionately, PersIstently, Pa-tieNtly, PursuinG, Perfection! SING!
Revel in the experience.
Let us handle the details!

“Nice job! Everything was planned well with quality destinations and activities. Anytime I had a question, it was answered promptly. The activities were super! I couldn’t ask for more. Keep up the great job!”

Curt Isakson • Shelby High School Band Director • Shelby, MI
Mounting a full stage musical is a daunting job under the best of circumstances. Selecting and casting correctly, however, can impact just how difficult your life will be for the 8-10 weeks. Over the years, I have discovered that if you select the “right” show for the students you currently have AND make savvy casting choices, the process can be a bit less arduous. Sometimes you find yourself knowingly “casting against type” for any number of reasons. In this case you know going in that there will be additional challenges which translates into extra rehearsals and coaching sessions to get this actor closer to the mark.

Since reading dense prose tends to end up in my “to do” pile, I wrote this article in a bulleted format which might make it a bit more user friendly as you launch into a new year. All the best with your upcoming school year!

Catherine Walker Adams

Selecting a show
“Pre-consider” rather than Pre-cast

As public school educator, you are dealing with a closed community. Consider the experienced talent that you have before you select your show and then remain open minded during the audition process.

- What singers, actors & dancers do you have?
- Lead roles: try to select a show that you know will suit your most experienced performers BUT occasionally you may get surprised during the audition process.
- By pre-considering, you now have options
- Determine the size of the cast that you would like.
- Determine the level of musical difficulty of the show that you are considering.
  - You may need to “look” at the score before you are sure. Just listening can be deceiving.
  - Ask for a perusal copy
  - Ask your colleagues for advice
- What are the pit demands
  - What is the instrumentation?
  - What is the difficulty level for the pit?
  - If you are in doubt, consult with the band/orchestra directors
  - How large a pit can you accommodate?
  - Be aware that you with most rental houses, you can rent a full score which can save time preparing the orchestra.

- Should you hire ringers for the pit?
  - Most often, the orchestra parts are much harder for the high school musician to manage than the vocal parts. There are often issues of range, keys, key changes, technical demands, rhythms, style etc.
  - Doubling in Reed books. Be prepared for multiple instruments in a book marked Reed I or Reed II. For example: Reed I can contain alto sax, flute, oboe, and clarinet. This is quite
typical for NY pit players. It may take time to sort and copy the parts to “make a book” for individual woodwind players. It can be quite tricky and an adult sitting in the pit, can really help with this.

- The option of hiring players to join the high school students allows for several positive benefits.
  - In addition to elevating the level of the end product, it also allows mentoring to occur.
  - The ringers model style and articulation as well as offering suggestions about technical aspects on their instruments.
  - They can help find errors in the pit books that a high school student may not pick up on. I have never done a show that did not have a number of misprints/errors in the pit books.
  - I have also found that it boosts the confidence level of the high school players without limiting their opportunities.

- What are the technical demands?
  - Although you can modify/simplify certain things with your scenic or technical designer, there are some things that are difficult to change.
    - For example most people expect Peter Pan to fly.
    - Does this show need a turntable? (Les Mis)
    - Do cast members need to fly? (Peter Pan, Beauty & the Beast)
    - Does it require specific video technology? (Tommy, Miss Saigon)

**Recruiting & Auditioning**

The musical is a great way to meet new students and increase your choir enrollment. By having an informational meeting, students can come and check things out without risking anything. They can find out about the show, the process, the faculty involved, the style of music, etc.

- **Informational meeting**
  - Introduce the show to interested students prior to auditions
  - Play a sample of the music
  - Distribute audition cuts
  - If they wish to sing something from another show: explain HOW to make cuts and how to make it easy to follow for the accompanist
  - Describe characters, vocal types & ranges so they know what part is most appropriate for them.
  - Offer suggestions of recordings that model good singing for the anticipated roles. *(It may not be the cast album)*

- **Auditioning**
  - Describe the format you use for auditions
  - Auditioning in small groups really helps give new students the confidence to audition
  - If it is too large a group, it will be intimidating
  - Auditioning alone is equally intimidating
  - Auditionees do not need to sing a full song. You will be able to tell within the first 8 bars if you need to call them back.
  - This is a good opportunity to teach them how to create a standard 16 bar cut.
  - Make sure you distribute the call-back cuts before the first round of auditions so that they can be adequately prepared
Scheduling

It is difficult to know how long it will take to mount a show. The 10-week scheduling model below has never failed me. If there are specific needs such as tap dancing, you may find that scheduling special “classes” before you begin rehearsal will be extremely helpful. It is easy to over rehearse. If you are efficient and plan well, you can do even the most difficult shows in this amount of time. Everyone needs to have a life: the students, their families AND you!

- 10-Week Scheduling Model
  - Week 1: Auditions, Call-backs and Casting
  - Weeks 2, 3, & 4: Music, Dance and Blocking rehearse separately approximately 2 rehearsals per week for each
  - Week 5 & 6: Combine elements - scenes, songs, movement
  - Week 7:
    - Act I “work-thru” two consecutive nights.
    - Act II “work-thru” two consecutive nights
    - Troubleshoot on the 5th night
  - Week 8:
    - Act I “run-thru” two consecutive nights.
    - Act II “run-thru” two consecutive nights
    - Run show on 5th night
  - Week 9: Sitzprobe, Tech Sunday, Dress Rehearsals, & Opening Weekend!
  - Week 10: Brush Rehearsal, Shows, Strike
  - Week 11: Breathe deeply……..

Sitzprobe

A sitzprobe is a term used in opera and musical theatre to describe a seated rehearsal where the singers meet the orchestra, focusing attention on integrating the both groups. Affectionately referred to as a “sitz”, I have found this to be extremely helpful with high school productions as well as university and professional shows.

- Scheduling
  - The “sitz” is usually the day before tech, which in most cases is Saturday before “Tech Sunday”.
  - For larger casts, it is helpful to set up risers for the chorus. The leads sing on stationary microphones so that they can hear themselves and do not strain their voices.
  - Advantages of a sitzprobe
    - The orchestra has an opportunity to hear the vocalists and the vocalists have an opportunity to hear the orchestra.
    - Often the orchestrations sound very different to the singers than just the rehearsal piano. This is their opportunity to adjust.
    - Timing dialogue
    - Tech rehearsals will run smoother

Please feel free to contact me if I can be of assistance.
Best of luck to all of you as you embark on a new and exciting school year!

Catherine Walker Adams
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Versatility is the key for today’s musical theatre performer. Gone are the days when you were simply an ingénue or character actor. In addition to the traditional “legit” or “belt” voice, today’s musical theatre performer also needs to be prepared to handle contemporary scores which include a variety of styles such as pop, rock, and country.

The “Legit” Voice: This refers to the vocal technique used in classical singing. The sound is full, vowels are tall, and singers use active vibrato on every note. Phrases are long and lyrical, and breathing is determined by analyzing phrase structure and punctuation in the lyric.

The “Belt” Voice: This is probably the most difficult style to develop and is certainly one that evokes a great deal of lively discussion among voice teachers and choir directors.

Belt singing evolved as a result of the need for women to sing over an orchestra in their lower register without a microphone. This powerful vocal style then became a norm even though the use of amplification makes it unnecessary. Although this style was originally used for gutsy, comedic, or character roles it has evolved to include contemporary leading women.

The belt voice tends to be a brighter tone quality and uses quite a lot of “ping” or “twang”. This bright forward placement is created by using the “nasal port” and helps singers extend the range of the their belt voice as well as facilitate register shifts. To successfully belt, the sound must “point” and the larynx rises slightly. Carrying the weight of the lower register up will cause straining, tension and vocal damage.

The standard belt range for women today has expanded from B4-C5 to E5-F5! Most young female singers attempt to belt too high too soon and basically sound as though they are yelling on pitch. Teaching young women to mix is probably the healthiest way for them to learn to belt. Through training and time, they will learn to belt higher without hurting themselves. Young men have a slightly easier time learning belting than women. Once the men learn to negotiate a healthy “legit” voice in all registers, the adjustment to belting is not nearly as drastic as it is for women. Their adjustment includes vowel shape, narrowing the pharyngeal shape and again a slightly higher placement of the larynx.

Style tips for Musical Theatre, Pop, Rock & Country
We have all heard classically trained singers who unsuccessfully attempt to do crossover work. We instantly recognize that the singer is out of their element but often cannot determine why. There are some very specific vocal techniques employed by musical theatre, pop, rock and country singers, which can instantly create a more authentic style.

- Spoken treatment
  The use of spoken treatment is an extremely valuable tool in musical theatre interpretation. Stated simply, this technique applies “spoken treatment” to a specific word or words that the performer would like to emphasize. By using this technique, singers create a natural approach, which makes the listener feel that they are listening to a story. Spoken treatment can be added to a choral section as well and will distinguish the ensemble as a musical theatre chorus rather than a classical chorus. It can also add comedy to a character piece. Lastly, it allows singers preserve their voices. Performers will actually be able to use less voice and still create impressive results. This is also quite helpful in country music where story telling is essential.
Vibrato vs. Straight Tone
Vibrato is a tool which can be used in a variety of ways. Obviously a more classical sound employs vibrato on and throughout every note. In musical theatre as well as contemporary pop music, vibrato is used quite differently. In the theatre, vibrato is often added to a note as it is being held. The singer begins on a straight tone and adds vibrato near the end. This common technique is referred to as terminal vibrato and is used to create a dramatic effect. In pop music, the use of straight tone singing is more the rule than the exception. Most often, pop singers use vibrato on the last note of a phrase or to emphasize a particular note. It is not as common to hear the use of a terminal vibrato in pop music.

Phrasing
Phrasing is an essential part to the stylistic integrity of a piece. In classical singing, a breath is logically motivated by the musical line and/or the punctuation of the text. In more contemporary styles the phrases tend to be shorter and lyric driven. Back phrasing is a common way to create some variety and often a more natural speech-like pattern. One can also create an “over the bar” phrase to create a dramatic moment.

Tone Color & Diction
Contemporary pop, country and rock singers often sing with less “core” to their sound. Especially when singing on a microphone, you will notice singers actually pushing air through their sound. It is almost as if there is more air than tone. This will immediately create a believable pop sound. Also, the onset of phrases will often be a bit less exact and use a bit of a vocal fry to begin a note. This is very common in country music. In rock music the singers close to the dipthong as they are holding the note.

Riffing……less is more
How often have you heard a rendition of the National Anthem, which is almost unrecognizable because the singer is using so many stylistic riffs? Riffing is like adding spice to your cooking: it is great when you have just the right amount but if you add too much, you can ruin a perfectly good dish. Young singers, who watch too much American Idol, will probably try to riff too much. For this reason, I would suggest having them learn the song as it was written and then judiciously add one or two very tasteful nuances.

It is important to discuss these techniques with students who are interested in pursuing contemporary music performance. In addition to their classical training, these techniques will expand their palette and make them a more versatile performer.

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Welcome to the New MSVMA Executive Board Members

Greetings! It is with enthusiasm that I begin serving the MSVMA membership as President Elect. MSVMA functions as a professional organization of vocal music educators, seeking to provide meaningful educational opportunities for our students. The strength of the organization comes from the membership, as we work together to promote the growth of vocal music across the state. For me, attending and participating in the wide variety of MSVMA activities has provided countless opportunities to hear new repertoire, share rehearsal strategies, discuss assessment techniques, and deepen my knowledge and appreciation of vocal music education. The outstanding teaching, learning, and singing that is going on across our great state is exciting, and the willingness of the membership to work together and share best practices for the betterment of our students is inspiring.

MSVMA seeks to meet the ever changing needs of the membership and the students we serve. To that end, we need to hear from you about your unique needs and the ways MSVMA can best support you and your students. I hope you will use the structures in place to suggest ways we can improve the organization. Consider volunteering at your district-level events, attend fall and spring district meetings, and take in everything there is to offer at the Michigan Music Conference and Summer Workshop. Our strength comes from a collaborative desire to inspire and encourage the next generation of young singers, and I look forward to serving the membership and our students over the coming years.

President Elect
Steve Lorenz
Ann Arbor Pioneer High School

Greetings fellow MSVMA members! It is with excitement that I introduce myself as the new Treasurer for MSVMA. I look forward to taking on the task of keeping our organization financial sound, while also keeping costs for our schools at a reasonable level for the next four years. As we make changes we will have to make adjustments, but know that all decisions will be made with you in mind.

As I sat down to write this I began reflecting on the journey that has brought me here. Nine years ago my district manager asked me to come help schedule S&E, which turned into me helping to schedule the next year, then help write posters in the office at Regional Honors Choir, then be in charge of the D16 scheduling, then co-manager of D16, and now here I am on the Executive Board! MSVMA is an organization built on volunteerism and there is a place for everyone. It takes a myriad of talents to run the festivals and other events and somewhere there is a supervisor that could use YOUR help! If you are a person that feels intimidated by the system, my best advice to you is to get involved. You begin to meet the people that make the organization tick and start to see them as individuals instead of titles. The wealth of knowledge that I have acquired just by being around the MSVMA leadership over the last nine years is immeasurable. So go the Summer Workshop and MMC, ask your District Manager if there are any things that they need help with, hang out at Honors Choir for a day….you will be amazed at the warmth and generosity of spirit that people in MSVMA possess...and one day it might be you writing an introduction like this!

Treasurer
Julia Holt
Eisenhower High School

MSVMA Journal - 21
I would like to introduce myself and share my excitement for the journey ahead as I assume the role of Executive Director of Sight Reading and Repertoire for MSVMA. One of my goals in serving MSVMA is to build communication between members and encourage participation and ownership in the organization. We are all doing our best to create a team atmosphere in the classroom; I’d like us to also feel like we are a part of “Team MSVMA.” Our colleagues are our support system, resources, cheerleaders and confidants. Let’s reach out to each other so that we can do better work with our students and our communities.

Some districts have participated in the staff training called “Capturing Kids Hearts.” I’d like to encourage MSVMA to “Capture Directors Hearts.” We are in this together, and MSVMA is an organization that exists to support, challenge, inspire and enhance our teaching in the classroom. Let MSVMA serve YOU by participating in district meetings, attending festivals, filling out adjudicator evaluations, and letting your voice be heard.

A lot of people in their acceptance speeches for awards or retirement, talk about all the things that MSVMA has done for them in the course of their career. I think it can be easy to become immune to these words or perhaps feel that they are coming from the end of a career perspective, while the rest of us are still mired with the daily troubles of our teaching lives. I would like to share some of the reasons that MSVMA inspires me.

I have met some of my dearest friends through MSVMA. Teaching music can be a lonely profession, especially when you are the only one in your building or district that understands the challenges that come with running a choir program. What a relief to share these frustrations with people who really understand! How invigorating to trade new ideas for the classroom! I look forward to the Summer Workshop and the Michigan Music Conference each and every year. Just being in the presence of colleagues is energizing and reminds me that we are all in this experience together.

I have to be honest, part of what I love about MSVMA is having an organization that sets the bar for excellence and then holds me and my students accountable. Of course, it can be defeating when I don’t achieve what I had hoped, but I use that to motivate me for the next time. Having this common standard helps me continually grow and strive for better teaching in the classroom. MSVMA holds a mirror up to my teaching and helps me see where I need to grow and how I can be better.

One of the biggest impacts of MSVMA is the experiences that my students share because of our involvement. There is something for every one of my students, whether they are a future music major or a student who loves to sing for fun. Solo and Ensemble and Honors Choir strengthen the independence of students and encourages them to really own their music-making. Choral Festival creates a team goal and allows us to work together to improve our sight reading and musicianship.

I want to give back to this organization that challenges and inspires me. I am willing to volunteer my time because I want to make a difference. I would like to be a part of and shape the vision of our future in MSVMA; trust me, we have exciting places to go together.

What about you? I encourage you to reflect on the amazing gifts that you and your students share because of your involvement in MSVMA. If you feel your needs are not being met, I also encourage you to put some thoughts and possible solutions down on paper. Send an email today. Reach out and connect. Let your voice be heard. Your ideas could be the seeds of change that make a big difference to your students and to others.

“Never doubt that a small group of thoughtful, committed people can change the world. Indeed, it is the only thing that ever has.” -Margaret Mead
MSVMA Executive Board Updates

Steve Hinz
Past-President

I hope you are in the midst of a wonderful summer full of its many rewards and renewal, and that extra time for research and study.

MSVMA will hold its annual elections this fall for teacher of the year and honors choir directors for both middle school and high school. Because of the diligent work of our district managers, we have a great slate of candidates. Be sure to participate with your vote!

MSVMA now has a policy and procedure manual in place for our boards and volunteers! The MSVMA Policies and Procedures Manual was presented to the executive board in May and approved by the Full Board in June. The manual was created by the collection of input from the full board throughout the past year, and by the compilation of information from documentation found in the constitution and by-laws and meeting minutes from the past 10 years. It is the intent of this manual to be a concise and usable document that houses all policy to help guide decisions of the MSVMA volunteers as they execute their functions within the organization.

The President's Council, consisting of MSVMA's Past-Presidents and the executive director, will meet this summer in advance of the Summer Workshop. This new council will operate as a think tank to help tackle issues as assigned by the current past-president and to give the organization a continued historical perspective. This summer the group will give input on aligning the Executive Director's job description with new executive and full board responsibilities; developing the executive director transition plan including the review of success points, challenges for execution, and the current contract; solidifying the strength of the current boards; and designing the executive director replacement search plan and the interview process.

Finally, as I come to the end of my term within the president tract for the past 6 years and other previous full board positions, I realize more than ever that the impact our organization has on the quality of vocal music education in the state is truly profound. The dedication of many volunteers and staff and the collaborative spirit found among our board members make the activities of MSVMA deeply rich in its artistic merit. We make a significant impact on the young people we teach, and I have learned much from my activities in this leadership position. Being surrounded by the talent for music and education on these boards has been a true blessing in my life. The work that this position involves really does become one’s passion and hobby, and defined my professional life for a significant part of my career. I will truly miss this definition and connection and what has been such a dynamic part of my life.

Wishing you the best of summers and a great start to a new school year.
Michigan Music Conference

I am very excited about the Michigan Music Conference and the focus that the MSVMA’s headliner and sessions will be on. As a young teacher, I never wanted my students to move a muscle when they sang. “STAND TALL, HANDS AT YOUR SIDES, DON’T MOVE!” This was always followed by “YOU ARE JUST SINGING THE NOTES! YOU HAVE NO EXPRESSION OR FEELING WHEN YOU SING. IT’S A HAPPY SONG. SHOW IT ON YOUR FACE.” How could my students ever express music or learn to love it if they were standing still like soldiers? I now know the importance of engagement and how it can change not only the sound of your choir but how they sing each song.

The MSVMA 2014 Headliner will be Therees Tkach Hibbard. She is the Associate Director of Choral Activities and associate professor of choral music at the University of Nebraska Lincoln School of Music. She has conducted choirs ranging from young children to professional singers; and has served as adjudicator, workshop leader, and guest conductor for numerous choral organizations throughout Great Britain, Ireland, Europe and North America; and recently in Hong Kong and Muscat, Oman. Before joining the faculty at the UNL School of Music she worked for twelve years as a choral conductor, singing tutor and senior lecturer at several UK colleges and universities in the London area including the London College of Music, the Royal College of Music (junior department), and Roehampton University where she also served for two years as Programme Convener for the MA in Choral Music Education, establishing the first BBC Singers Conducting Master Class Residency program. She has also served as a tutor for the Choral Conductors’ Training Course for the Association of British Choral Directors which she helped develop and implement throughout the UK. During her tenure in London she was also the Artistic Director and Conductor of the Imperial College Choir and Chamber Choir of the Imperial College of Science, Technology and Medicine London; both non-audition ensembles made up of students, faculty, staff and alumni who presented three major choral/orchestral concerts each year.

Highlight performances have included the Bach St. John Passion and B Minor Mass, Brahms, Mozart, and Verdi Requiems, Elgar The Dream of Gerontius, Rachmaninoff Vespers, and Fanzhawe African Sanctus, as well as premiering a variety of new compositions and chamber works during her eight years of leadership with the choirs. Her work as a movement specialist in the training of choral singers and conductors has created unique opportunities for her to work with choirs and collaborate with conductors from around the world. Her research on enhancing choral performance through movement training has led to the development of a comprehensive choral education philosophy of "BodySinging"; most clearly demonstrated through her work with the Oregon Bach Festival Youth Choral Academy, the St. Olaf Choir, and the American Boychoir. In addition to her work as a conductor, she has also performed professionally as a vocal soloist and chorus member both in London and the United States.

This year over twenty-five choirs submitted recordings for the MSVMA Choral Hour. It is great that so many talented choirs submitted their recordings. If your choir was not selected, please submit again next year. If you have never submitted, I strongly encourage to. Please make sure you follow all of the guidelines when submitting.

Congratulations to the following choirs for being selected to perform at the 2014 MSVMA Choral Hour.

**Male Chorus** from Jenison Jr. High, Steven Waters and Les Rowsey, Directors  
**West Ottawa 6/7 Honors Choir** from Harbor Lights Middle School, Erin Stier, Director  
**Choral-Aires** from Traverse City Central High School, Tamara Groves, Director  
**Chamber Ladies** from Rochester High School, Jolene Plotzke, Director  
**Women’s Select Ensemble** from DeWitt High School, Megan Eldred, Director  
**Vision Men’s Choir** from Detroit School of Arts, Cheryl Valentine, Director
District Managers

Our District Managers Workshop will be held on Monday, July 29 and Tuesday, July 30 at the Radisson Hotel. All district managers are required to attend both days. Each District will be working on creating a budget for their district that is in the black. Our new treasurer, Julia Holt will be there to help and answer questions about creating this budget sheet and filling out the end of the year reports. Nancy Bray will also be working with the district managers to set festival dates for 2015 and help the districts with selecting what type of festival format they should use in order to stay in the black financially.

My chosen topic is "The Magnificat Settings of Padre Martini." I edited a Martini motet from manuscript form two years ago for an ACDA performance, and the experience made me curious about his music. So I decided to investigate his Magnificat settings. There are 43 surviving settings, but only one was ever published. The bulk of the original manuscripts are now housed in Bologna, at the Museo della Musica and the Convento di San Francesco, where Martini lived his entire life.

Padre Martini (1706-1784) is well known for his contribution to pedagogy and music history. He was essentially the first musicologist, and amassed a collection of musical scores from around the world that was unrivaled at the time. He was considered the foremost teacher of counterpoint (in the style of Palestrina) in the eighteenth century, and his list of students includes the young Mozart and JC Bach. His magnum opus, the unfinished Storia della Musica, was the first book on music history. In addition to his scholarly work, Martini served as Maestro di Cappella at San Francesco in Bologna, and composed the music for use in services there.

Because of his reputation as the leading counterpoint expert, and several quotes where he criticizes the influence of Neapolitan comic opera style in sacred music, it has been assumed that Martini's compositional style would reflect the stile antico of Palestrina, with point of imitation writing, little to no use of instruments, modal harmonies, and a linear compositional approach. Indeed, some of his compositions reflect this antique style, but just as many composers of his day mixed features of the old style with modern compositional techniques, Martini was adept at incorporating newer musical ideas into his compositions. Independent instrument lines, florid string writing, homophonic choral texture, functional tonal harmony, operatic solo writing, and other galant style traits are pervasive in Martini's concerted works. My research aims to explore this modern style traits, and make Martini's music available to modern performing ensembles.

The 5 Magnificat settings I am editing for publication include 3 SATB settings and two SSA settings. Each is 8 -10 minutes in length, and include small instrumental ensembles. (the SSA settings use two flutes and basso continuo, the SATB settings use string quartet, and some add two oboes or two trumpets) The difficulty level is very manageable for HS ensembles, and the SSA settings...
in particular are well suited for high school singers. (I am always looking for "real" music for treble voices, and I think these two settings are wonderful additions to the repertory) These settings are similar to the Vivaldi Gloria or Mozart's Missa Brevis: they are sectional in nature, although shorter in duration. With each new verse, the style changes, so the music does not become stagnant. They possess the charm of the early Classical period, and have not been performed since 1786 at the latest.

Currently, I am mid-journey with the editions of these pieces, but I will be finished before the end of the summer. If you are intrigued after hearing about them, I would be glad to share the files with you! Contact me if you want to know more about them. I think that they will become often-performed works because of their accessibility, strength of construction, and elegance.

*The included photo is the first page of the Magnificat in g minor, 1742. You can see it is scored for two oboes (who were added to the score later), two violins, viola, SATB voices (all in different clefs), and basso continuo.

**Summer Workshop Tentative Conference Schedule**

**Wednesday, July 31**

7:30 AM Onsite Registration
8:30-9:50 Headliner opening session Rick Bjella
10:00-10:50 Building your High School Program Mary Kaye Pryce
10:00-10:50 It’s Time to Change: The Peter Paul Schreiber Brady Technique for Young Male Singers!
10:00-10:50 Elementary Session Part I Erika Bridge

11:00-12:00 Everyday Sight-Singing: Steve Hinz
Get out of the way!

11:00-12:00 Elementary Session Part II Erika Bridge

11:00-12:00 His/Her Story: Male and Female Motivations for Choral Singing Andrea Ramsey

12:00-1:20 High School Round Table Lunch Mandy Scott

1:30-2:50 Headliner session Rick Bjella

3:00-3:50 The Art of Movement in Performance Kristina MacMullen

3:00-3:50 Vocal Development in Young Children Part I Stephanie Schall-Brazee

4:00-5:00 Learning to Let Go: Rehearsal Strategies That Empower Singers Brandon Ulrich

4:00-5:00 The Heart and Technique Behind Beautiful MS Choral Tone James Cumings

4:00-5:00 Vocal Development in Young Children Part II Stephanie Schall-Brazee

5:00-7:00 Dinner on Your Own

7:00-9:00 Headliner session Rick Bjella
### Thursday, August 1

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<th>Time</th>
<th>Session</th>
<th>Speaker</th>
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</thead>
<tbody>
<tr>
<td>8:30-9:20</td>
<td>Middle School Required Packet</td>
<td>Kelli Falls</td>
</tr>
<tr>
<td>8:30-9:20</td>
<td>From the Private Voice Studio to the Choral Classroom: Bridging the Gap</td>
<td>Lindsay Kratky</td>
</tr>
<tr>
<td>8:30-9:20</td>
<td>Elementary Session Part I</td>
<td>Coleen Walker</td>
</tr>
<tr>
<td>9:30-10:50</td>
<td>Headliner Session</td>
<td>Rick Bjella</td>
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<tr>
<td>11:00-12:00</td>
<td>The Singing Conductor</td>
<td>Eugene Butler</td>
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<td>11:00-12:00</td>
<td>Elementary Session Part II</td>
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<td>12:00-1:30</td>
<td>MMEA Luncheon</td>
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<td>1:30-3:00</td>
<td>Headliner Session</td>
<td>Rick Bjella</td>
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<td>3:00-3:30</td>
<td>Visit the Exhibits</td>
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<tr>
<td>3:30-4:20</td>
<td>Reliable and Valid Assessment in the Choral Setting Can Be Fun!</td>
<td>Chuck Norris</td>
</tr>
<tr>
<td>3:30-4:20</td>
<td>Choir Wholesale: Northville’s BIG Approach to Choir, Something for Everyone</td>
<td>Mark Krempski</td>
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<td>3:30-4:20</td>
<td>Quaver Music</td>
<td>Kirk Maddox</td>
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<td>4:30-5:30</td>
<td>Headliner Session</td>
<td>Rick Bjella</td>
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<tr>
<td>5:30-7:00</td>
<td>Cocktail Hour, Teachers of the Year</td>
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### Friday, August 2

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>8:30-9:20</td>
<td>High School Required Packet</td>
<td>Mandy Scott</td>
</tr>
<tr>
<td>8:30-9:20</td>
<td>Learning to Talk 13-ese: How to Relate to 13-year-old Boys</td>
<td>Douglas Armstead</td>
</tr>
<tr>
<td>8:30-9:20</td>
<td>Elementary Session Part I</td>
<td>Jennifer Patterson</td>
</tr>
</tbody>
</table>
THANK YOU – We don’t achieve anything without the help of others. Thank you so much to Marge Payne, Meghan Eldred, Wendy Treacher, Jolene Plotzke and Christopher Card for being an integral part of what we do. Their efforts on our behalf have enabled us to provide such meaningful opportunities for our students and members.

The following State Supervisors and host are turning over the reins to new people. Please take some to time to thank them all and honor the work they have done!

Marge Payne – State S & E East Supervisor
Meghan Eldred – State Choral Central Supervisor
Wendy Treacher – State Choral Southeast Supervisor
Jolene Plotzke – State Choral East Host (for seven years!)
Christopher Card – State S & E East Host

We welcome to State Festivals:

Supervisor State Choral Central – Emerick Dee, Roscommon High School
Supervisor State S & E East - Jim Watson, Lake Orion Baptist School
Site Host – State S & E East – Kevin Cornwell, Avondale High School
Site Host – State Choral East – Mike Peterson, Walled Lake Northern

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 Bert Van Dyke at the East Site (Oakland University) hosted festivals. 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.

2013 – 2014 Chamber Choir Festivals
Nov. 5, 2013 – West Ottawa Performing Arts Center, 7:00 p.m.
Supervisor – Pam Pierson
Nov. 19, 2013 – Oakland University, 7:00 p.m.
Supervisor – Bert Van Dyke

Pop & Jazz 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. 14, 2013 – Niles High School
Supervisor – Matt Hunkler

Changes for 2014 State Festivals

State Choral Festival

The Southeast JMS Site has been eliminated. All HS State Choral Festival sites will have a concurrent JMS State Choral Festival that will be scheduled following HS events. The procedures and policies for JMS State Choral events will remain the same.

A proposal to allow hiring 50% in-state judges (non-active) for HS State Choral adjudication was approved at the June Full Board meeting.
Board continued...

State Solo & Ensemble Festival
Due to a significant drop in the number of entries at State S & E and for the need to remain solvent, the following entry fees have been changed. The Solo entry fee will remain the same at $27.

- Large Ensembles - $70.
- Small Ensembles - $40.

Transfer Policy Change
The following proposal passed at the June Full Board meeting and will go into effect July 1:

“The State Event transfer guidelines will allow for schools with school related conflicts to transfer on a first come, first served basis. The transfer will be approved provided the requested site is not full. Approval and notification will be given after scheduling is complete. The Nov. 15 deadline applies and past policy is still in place”.

We will attempt to notify directors immediately following the application deadline when we know how many entries we have at a site.

II. State Solo and Ensemble Festivals - UPDATE

2014 State S&E

East
March 28 & 29, 2014
Supervisor: Jim Watson, Lake Orion Baptist School
Site – Avondale HS, Host Kevin Cornwell

West
March 28 & 29, 2014
Supervisor: Cindy Hunter
Site: Portage Central HS

South
March 21 & 22, 2014
Supervisor: Mary Rashid
Site - Walled Lake Central High School

Central
March 21 & 22, 2014
Supervisor: Kathy Cunningham
Site – Big Rapids HS, Host Katie McInnis

U.P. Date not confirmed, 2014
Lake Superior Christian Church
Supervisor: Jan Brodersen

III. State Choral Festivals - UPDATE

South Site April 24 & 25, 2014
Supervisor: Monty Bishop
Host: Holt HS

East Site April 29 & 30, 2014
Supervisor: Marge Payne
Host: Mike Peterson, Walled Lake Northern HS

West Site April 22 & 23, 2014
Supervisor: Les Rowsey
Host: Jenison HS

Central Site May 6 & 7, 2014
Supervisor: Emerick Dee
Host: CMU

U.P Site Supervisor: Jan Brodersen
2014: April (not confirmed)

In Memoriam
Of
John C. Tousley
MSVMA Emeritus & 1975 Teacher of the Year
August 29, 1933—June 28, 2013

MSVMA Journal - 29
Happy Summer! I hope you are enjoying great weather and are reading this with a cool beverage of choice in your hand. I trust you are savoring your just-ended year, reflecting upon performances and achievements of both you and your students. I am convinced that those of us who live the dream of teaching are the most fortunate of the species, making a living doing what we love and changing lives in the process. As Gershwin said, “Who could ask for anything more?”

Mandy Scott is my successor as Executive Board member for Repertoire and Sight-Reading. She is an amazing educator, innovative and extremely personable. She will do a wonderful job! You can help her help all of us if you:

--Take a few minutes to recommend some repertoire for the Required List. If only a quarter of our membership were to suggest one title for our required list, that would result in over 125 suggestions! E-mail them to Mandy at mscott@rockfordschools.org. Don’t forget to include ordering information, or better yet provide her a perusal copy.

--Suggest solo repertoire to add to our Solo Required List. There are many new collections and/or editions, and if you’ve come across something that your colleagues should know about, please forward the titles to Mandy.

A reminder: If you have a sight-impaired student that will participate in festivals this year, please notify Mandy as soon as possible so that she has ample time to assist you in obtaining those materials. It is never too early to communicate this information!

Finally, I want to thank you for the opportunity to serve you as Repertoire and Sight Reading Executive Board member for the past eight years. It has been a very rewarding experience and I’ve learned a lot!

Having had the opportunity to work for the membership of MSVMA from this perspective has allowed me to see how committed and caring our leadership is, from Ginny and the Executive Board to District Managers, Festival Supervisors hosts and workers, as well as those who handle individual responsibilities, big and small. It takes a lot of people to help run MSVMA, and we have a great organization full of smart, committed and caring professional educators. How far we’ve come since I started teaching in 1977!

The tone for our organization is set by Ginny Kerwin. She is patient, kind and gracious, and sees the best in everyone. She is wise and visionary, approachable, accessible, and above all, the consummate professional. We are inexpressibly fortunate to have her guidance!

I have met so many people over the last several years that I never would have had the pleasure to meet. Thanks for your questions, advice and assistance. I have had the good fortune to work with Kelli Falls and Mandy Scott, Tom Stokes, Rick Bushey and Jed Scott. I would have never known what a remarkable man Ken Galbreath was had I not worked with him as he prepared the 2006 and 2007 District HS Choral Festival sight-reading, devoted and faithful despite being terribly ill. I leave this position with a deep respect of the humanity of MSVMA--individuals working corporately to improve teaching and learning of the choral art so that all our students and our own lives may be enriched through the experience of song.

Best wishes as we continue to work together for the benefit of singers, choral music educators and teachers of voice in Michigan!
“In summer, the song sings itself” – William Carlos Williams. In September, however, you’ll need to ready your students to do the singing, so… what follows is some important information you’ll need to participate in Honors Choir for 2013-2014.

First, a debt of gratitude goes out to our two supervisors, Angel Gippert and Cheryl Gapinski, and our coordinators, Steve Bowen, Robin Kieft, Karen Nevins, John Beck, Jan Flynn, Eric Floetke and Toni Micik. Through their hard work, these volunteers ensured the success of the MSVMA Honors Choir program, by taking care of the tedious 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 Z. Randall Stroope, Oklahoma State University was a stunning success! If you missed the rehearsals and concert, you missed some amazing music making. Special thanks to Nate Degner, our All-State Coordinator!

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:

- 6789 Honors Choir Reading Session: Friday, August 2, 2:30-3:20
- HS Honors Choir Reading Session: Friday, August 2, 3:30-4:20

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 past year was at the Michigan Music Conference. The 6789 State rehearsal was moved to Thursday (January 17) as opposed to the Saturday rehearsal in past years. The 6789 rehearsals also took place in DeVos, rather than in the Amway. These changes will continue into 2013-2014. Also, individual testing for repertoire memorization took place in the first hour of rehearsals for High School State and All-State. This will continue into the 2013-14 season. In the coming year, the most significant change is that the Grade 789 SATB Honors Choir will be replaced by a Grade 789 TTB Honors Choir.

“Life is like arriving late for a movie, having to figure out what was going on without bothering everybody with a lot of questions, and then being unexpectedly called away before you find out how it ends” – John Campbell.

As I complete my four-year term as Executive Board Director of Honors Choirs (and past seven serving Honors Choirs on the Full Board) this quote comes to mind when reflecting on the experience of serving on the Board. Thank you to all who preceded me, helped me along the way, and will take my place as I depart. The both imminent and eternal work of Executive Board Director of Honors Choirs will pass to the very capable hands of Angel Gippert on July 1 and continue for the coming four years.

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 continuation of the previous year’s increase 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…
2013-2014 HONORS CHOIR INFORMATION

6-7-8-9 Honors Choir

**Deadlines:**
- September 24: Audition Registration DEADLINE
- November 2: All Fees and All forms DEADLINE

**Audition Date and Sites:**
- October 29, 2013: Alma HS and Monroe MS??

**Rehearsal Dates and Sites**
- November 2, 2013: Birch Run HS, Birch Run??
- November 16, 2013: Allendale MS, Allendale??
- January 4, 2014: TBD??
- January 16, 2014: DeVos Place, Grand Rapids

**High School Honors Choir**

**Deadlines**
- September 17 – Audition Registration DEADLINE
- October 22 – Regional Honors Choir/State Audition Registration DEADLINE
- December 13 – State Honors Choir Registration DEADLINE
- March 1, 2014 – 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 7, 2013
  - Region A: East Grand Rapids HS, Grand Rapids
  - Region B: Western Michigan University, Kalamazoo
  - Region C: Ann Arbor Pioneer HS, Ann Arbor
  - Region D: Escanaba HS, Escanaba?

**State Date and Site**
- January 16-18, 2014
  - SATB, SSAA, TTBB - Amway Grand Hotel & DeVos Place, Grand Rapids

**All State Date and Site**
- May 8-10, 2014
  - SATB - Western Michigan University, Kalamazoo
Official source of all music and correct editions: Musical Resources, [http://www.musical-resources.com/](http://www.musical-resources.com/)

### HIGH SCHOOL HONORS CHOIR REPERTOIRE 2013-2014

**John D Beck**  
**HS – SATB**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Arrangement</th>
<th>Publisher</th>
<th>Catalog Number</th>
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<td>Jackson Berkey</td>
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<td>He Never Failed Me Yet</td>
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<td>Soneto De La Noche</td>
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<td>My Friend Elijah</td>
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<td>Congori Shango</td>
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<td>arr. Rolando Brenes</td>
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**Mandy Mikita-Scott**  
**HS – SSAA**

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<td>Alfred, LG52931</td>
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<td>On suuri sun rantas autius</td>
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**Robert C. Oster**  
**HS – TTBB**

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<td>Once To Every Man and Nation</td>
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<td>Alfred LG51049</td>
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<td>Stodelé Pumpa</td>
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Board continued...

Grade 6-7-8-9 HONORS CHOIR REPERTOIRE 2013-2014

Douglas Armstead
7-8-9 TTB

**Colorado Trail**
- Donald Moore
  - Scott Farthing
  - Melchior Franck, arr. Lon Beery
  - Patti Drennan
  - Emily Crocker
  - Arr. Donald Moore

**Come Travel With Me**
- BriLee BL162
  - Walton WLG102
  - Hal Leonard 087033658

**Da Pacem Domino**
- Audition

**Annabel Lee**
- Audition

**A Red, Red Rose**
- Audition

**Working on the Railroad**
- Audition

Julie A. Skadsem
6-7-8 SA

**Jubilate**
- Carolee R. Curtright
  - Wayland Rogers
  - arr. Robert Townsend

**Night**
- Solaridad
- 'Ise the B'y
- Petit Enfant
- *Ev'ry Time I Feel the Spirit*

Kelli Falls
7-8-9 SSA

**Fy Upon You, Fy!**
- arr. Tom Fettke
  - Allen Koepke
  - arr. John E. Govedas
  - L. Shaw & D. Thompsen

**Dance on My Heart**
- The Duel
- Come, Ye Makers of Song
- Up on the Mountain Shouting
- A Red, Red Rose

**High School ALL STATE Repertoire – Dr. Judy Bowers, Florida State University**

- The King Shall Rejoice
  - G. F. Handel, ed. Andre J. Thomas
  - Hinshaw HMC2332
  - Peters Edition, P6315

- Os Justi
  - Anton Bruckner
  - Carl Fischer, O4028

- Song of Democracy
  - Howard Hansens
  - Hal Leonard, HL08501728

- Song to the Moon
  - Z. Randall Stroope
  - Hal Leonard, HL08501728

- El Vito
  - Spanish Folk Arr. Mack Wilberg
  - Hinshaw, HMC1280

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MSVMA Office Staff
Virginia Kerwin, Executive Director
Pam Hughes, Administrative Assistant
Telephone 231.592.9344 Fax 231.592.9345
Email Address msvma@msvma.org
Website www.msvma.org

2012-2013 Executive Board
Erich Wangeman, President
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