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Are you completing Adjudicator Evaluation Forms?
The relatively small group of MSVMA adjudicators has a tremendous impact on the direction, values, and accomplishments of vocal music education programs in Michigan. It is extremely important for evaluators to fill out the Adjudicator Evaluation Form after each festival. Go to MSVMA.ORG to fill them out.

Important Websites
- MSVMA
  www.msvma.org
- American Choral Directors Association-Michigan
  www.acdami.org
- Michigan Music Educators Association
  www.mmame michigan.org
- Michigan Music Conference
  www.michiganmusicconference.org
- Michigan School Band & Orchestra Association
  www.msboa.org
- Michigan Youth Arts Festival
  www.michiganyoutharts.org

Steven Lorenz
President
A career in the vocal arts provides each of us with regular opportunities to collaborate. The relationship between conductor and pianist, pit orchestra and cast members, orchestra and chorus, or sopranos and altos requires that we work together creatively so the whole may be greater than the sum of our parts. The winter season brings about a flurry of events that reflect this collaborative spirit of the Michigan School Vocal Music Association. From State Honors Choir to Solo and Ensemble Festivals, from Choral Festivals to District Meetings, each of activity requires the joint efforts of volunteers. District managers and state supervisors feverishly plan the logistics of each festival; festival hosts make facilities and volunteer arrangements so the festivals run smoothly; MSVMA directors and emeriti serve as adjudicators, providing other directors and their students with cause of celebration and suggestions for improvement. The experiences we provide for thousands of students and members directors are the result of countless hours of volunteer service in the name of educating and empowering the next generation of vocal artists.

MSVMA is focused on expanding our offerings of non-adjudicated festivals, in an effort to support the wide variety of music being studied and performed across the state. Currently, these non-adjudicated festivals include the chamber choir and musical theater festivals that take place every fall. One area into which we are expanding is contemporary commercial music, a large umbrella that includes musical theater, vocal jazz, contemporary a cappella, and show choir. On May 6, we will have our first HS State A Cappella Festival, held at Skyline High School in Ann Arbor. The festival will allow high school jazz, barbershop, pop, and contemporary a cappella groups to perform for each other and work with clinicians in a celebration of a cappella music.

The volunteer engagement of each member allows us all to see new ways we can be relevant and supportive to students and programs across the state.

Upcoming Events:
University of Michigan Music Education Summer Program:
“Music Theatre Summer Intensive for Music Educators,” June 27-July 1
Ann Arbor, MI
MSVMA Summer Workshop: “Musical Theatre Style & Technique” August 3-5
Lansing, MI
MSVMA: “Advanced Musical Theatre Intensive” 10/1/16, Portage Northern HS
Portage, MI
[Details will be forthcoming.]

Correct Forms Assure Timely Payment
Please use the forms available on the MSVMA website to request expense or purchase reimbursement or adjudication services payment. You will find the forms in the MSVMA Library - click Forms Library and then Reimbursement Forms. Direct any questions regarding these forms to ChristySeyler@MSVMA.org

Have you moved?
Changed your phone number?
Changed schools?
Keeping your profile data current ensures that you receive important information from us and maximize the benefits of your membership. Please take a moment today and review your profile at MSVMA.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.
reimbursement, please remember to:
• Choose a clinician from the MSVMA Clinician Consultant list
• Describe the nature of the services rendered
• Have clinician sign the application
• The reimbursement check will be made payable to the original payee and include the address. For example if the check received by the clinician was from Big Rapids Public Schools, then the MSVMA reimbursement check will be made payable to Big Rapids Public Schools.
Consider inviting a clinician into your classroom and learn why so many members make this an annual experience for their students!

Adjudication
I am pleased to announce the 2016 State Choral Festival Adjudication Roster:
SOUTH Site - Hot High School
April 21 & 22
• Alyssa Cossey, Michigan State University
• Mary Hopper, Wheaton College
• Patricia Fleitas, Florida Atlantic University
• Joey Martin, Texas State University
• KellyAnn Nelson, Cincinnati Boychoir
• Jennifer Sengin, Michigan State University

WEST Site - Hope College
May 5 & 6
• Patricia Fleitas, Florida Atlantic University
• Troy Jacobs, Head Middle Magnet School* Tuck-er Biddlecombe, Vanderbilt University
• Eugene Rogers, University of Michigan
• Jennifer Sengin, Michigan State University
• James Watson, University of South Carolina

EAST Site - Marysville High School
April 25 & 26
• Patricia Fleitas, Florida Atlantic University
• Troy Jacobs, Head Middle Magnet School* Tuck-er Biddlecombe, Vanderbilt University
• Eugene Rogers, University of Michigan
• Jennifer Sengin, Michigan State University
• James Watson, University of South Carolina

Clinician Consultant Program
Because of budget income uncertainties, the Executive Board voted in January to limit the Clinician Consultant Program reimbursement to $100 per school. When completing the form for

MSVM Full Board Meeting, January 21, 2016
Amway Grand Plaza Hotel, Grand Rapids

Action Items

Proposal 15-15

Proposal 15-17
Eliminate the MSVMA online journal and replace it with a blog linked to the MSVMA website (linked on Facebook, Twitter, Instagram) and maintained by Director of Operations. Submissions for weekly blog entries would be collected and edited by MSVMA Staff.

Proposal 15-18
Increase student participation and improve the quality of the high school honors choir experience by eliminate the memorization requirement for the Regional honors choir auditions.

Proposal 15-19
Re-align scoring on all of our festival rubrics to the following (ratings) final determinations.
I – Excellent
II – Good
III – Fair
IV - Developing

Proposal 15-20

Proposal 15-21
6789 Singers who participate in Honors Choir auditions will be adjudicated on an individual basis, allowing students to be selected for State Honors Choir apart from their auditioned Duet/Trio. If necessary, balancing of the SA, SSA, and TTB ensembles may be done using a scoring and ranking system similar to that used at the high school level.

Proposal 15-22
6789 Singers who participate in Honors Choir auditions may be allowed to audition in SS or SA duet in the absence of the complete SSA trio.

Proposal 15-23
Increase the numbers of 6789 participants to a total of 32 singers per school, with no more than 8 Soprano, 8 Alto, 8 Tenor, and 8 Bass listed in SA, SSA, and TTB combinations.
SENATE BILL No. 718

January 26, 2016, Introduced by Senators HERTEL, YOUNG, KNEZEK and HOOD and referred to the Committee on Education.

A bill to amend 1976 PA 451, entitled "The revised school code," (MCL 380.1 to 380.1852) by adding section 1160.

THE PEOPLE OF THE STATE OF MICHIGAN ENACT:

SEC. 1160. BEGINNING IN THE 2016-2017 SCHOOL YEAR, THE BOARD OF A SCHOOL DISTRICT OR BOARD OF DIRECTORS OF A PUBLIC SCHOOL ACADEMY THAT OPERATES AN ELEMENTARY SCHOOL SHALL ENSURE THAT ALL OF THE FOLLOWING ARE MET WITH RESPECT TO MUSIC INSTRUCTION FOR PUPILS IN GRADES K TO 5:

(A) THAT EACH PUPIL IN GRADES K TO 5 IS PROVIDED WITH AT LEAST 2 CLASS PERIODS PER WEEK OF INSTRUCTION IN MUSIC, CONSISTING OF AT LEAST 30 MINUTES EACH CLASS PERIOD.

(B) THAT EACH CLASS PROVIDED UNDER SUBDIVISION (A) IS TAUGHT BY A CERTIFICATED TEACHER WITH A JX OR JQ ENDORSEMENT ISSUED BY THE DEPARTMENT.

HOUSE BILL No. 5284

February 2, 2016, Introduced by Reps. Geiss, Love and Hoadley and referred to the Committee on Education.

A bill to amend 1976 PA 451, entitled "The revised school code," (MCL 380.1 to 380.1852) by adding section 1160.

THE PEOPLE OF THE STATE OF MICHIGAN ENACT:

SEC. 1160. BEGINNING IN THE 2016-2017 SCHOOL YEAR, THE BOARD OF A SCHOOL DISTRICT OR BOARD OF DIRECTORS OF A PUBLIC SCHOOL ACADEMY THAT OPERATES AN ELEMENTARY SCHOOL SHALL ENSURE THAT ALL OF THE FOLLOWING ARE MET WITH RESPECT TO THE PROVISION OF ART AND MUSIC IN ITS CURRICULUM:

(A) SHALL PROVIDE FOR ALL PUPILS IN GRADES K TO 5 AT LEAST 90 MINUTES PER WEEK OF INSTRUCTION IN MUSIC, TAUGHT BY A CERTIFICATED TEACHER WITH A JX OR JQ ENDORSEMENT ISSUED BY THE DEPARTMENT.

(B) SHALL PROVIDE FOR ALL PUPILS IN GRADES K TO 5 AT LEAST 90 MINUTES PER WEEK OF INSTRUCTION IN ART, TAUGHT BY A CERTIFICATED...
Thank You to the following individuals whose contributions made this conference an overwhelming success!!!

**2016 MICHIGAN MUSIC CONFERENCE**

**MSVMA Conference Leadership Team**
- Steve Lorenz  
- Eric Wageman  
- Mark Krempski  
- Wendee Wolf-Schlaf  
- Angel Gippert  
- Nancy Bray  
- Debra Jacks  
- Christy Seyer  

**MSVMA Conference Events**

**THURSDAY**
- Beth Wondolowski  
- Dennis Ryans  
- Mary Kay Pryce  
- Sarah Price  
- Mark Krempski  

**FRIDAY**
- Jeff Danner  
- Carol Petty  
- Carrie Ledet  
- Mandy Scott  
- Brandon Ulrich  
- Margaret Jerks  
- Randell Swigun  
- Andrew Minear  
- Robert Oster  
- Alan Gumm  
- Ken Prewitt  
- Holly Lewis Pemberton  
- Joshua Palkki  
- Stuart Chapman Hill  

**Presidents**
- Kimberly Adams  
- Steve Lorenz  
- Jonathan Reed  

**Opening Concert**
- Western Michigan University  
- DeVos Hall  

**MSVMA Performance Choirs**

**Thursday, 6-7-8-9 Honors Choirs**
- KMS Honors Choir  
- Bel Canto Choir  
- Chamber Choir  
- Select Women’s Ensemble  

**Friday**
- Academy Choir  
- Ann Arbor Huron HS  
- Northville HS  
- Holland West Ottawa HS  

**Saturday**
- 8th Grade Choir  
- Brownell MS  

**MSVMA Honors Choirs**

**Thursday, 6-7-8-9 Honors Choirs**
- SATB Coordinator  
- SSAA Coordinator  
- TTBB Coordinator  

**Friday**
- SATB Coordinator  
- SSAA Coordinator  
- TTBB Coordinator  

**Saturday**
- SATB Coordinator  

**Thank you to the following individuals whose contributions made this conference an overwhelming success!!!
Rebecca Scofield
Teacher of the Year 2016

Rebecca Scofield has been teaching vocal music for 29 years including 24 years as the director of Leslie Public Schools middle and high school choirs. Rebecca has developed an award winning choral program that is integral to her community. Students have consistently earned Division 1 ratings at District and State Festivals, were selected for State Honors Choirs, MYAF and performed for the Michigan School Board Association and National Choral festivals throughout the country. The seventh/eighth grade select “Zero Hour” choir that she established evolved into select ensembles at both the middle school and high school earning Division 1 ratings at District and State Festivals. Mrs. Scofield produced/directed and accompanied 22 high and 10 middle school musicals. An MSVMA member, Mrs. Scofield hosted festivals, served as Honors Choir supervisor and as accompanist for honors choir sectionals. Rebecca earned her BA from John Brown University, completed graduate work at Michigan State University and studied with renowned conductors Dr. Rodger Wagner and Dr. Robert Harris. Accompanist/choir director at Leslie United Methodist Church, she conducts the Leslie Community Choir for special events.
d’Eschyle, on which Dr. Rogers served as a chorus master, was nominated for a 2015 GRAMMY® Award.

Dr. Eugene Rogers

Dr. Eugene Rogers is the Associate Director of Choirs and Associate Professor of Conducting at the University of Michigan. He teaches undergraduate conducting, conducts the Men’s Glee Club and the University Choir and is the director of the Michigan Vocal Arts Institute. Dr. Rogers earned his B.A. in music education from the University of Illinois and his M.M. and D.M.A. in choral conducting from the University of Michigan. Dr. Rogers has conducted singers from Austria, China, Czech Republic, Germany, Hungary, Kazakhstan, Romania, Russia, Spain, and the Ukraine. Choirs under his direction have been invited to perform and he has been selected to present for state and regional American Choral Directors Association (ACDA) and the National Association for Music Education conferences. In service to the profession, Dr. Johnson has been active in the New York State chapter of ACDA in many capacities including as its president. He works tirelessly as a guest conductor, lecturer and clinician for singers of all ages and seeks to raise the level of choral music across America. Respected by his colleagues at Houghton College, Dr. Johnson was recognized with the Excellence in Teaching Award, the highest honor bestowed on a faculty member.

Virginia Kerwin

Virginia Kerwin is the Executive Director of the Michigan School Vocal Music Association, serves on the Michigan Music Conference Executive Board and is chair of Michigan Youth Arts Festival of southeast Michigan. She is an active adjudicator and clinician. Virginia holds a B.A. from the University of Delaware and Calvin College. During her successful career teaching with the Big Rapids Public Schools, her choirs and students consistently received superior ratings at festivals and performed at state, regional and national conventions. Virginia was honored as the MSVMA Teacher of the Year and received the MMEA Outstanding Administrator Award. As a past member of the ACDA Michigan Board, she conducted two 6-7-8-9 honors choirs for MSVMA and served on the staff of the University of Michigan All-State Camp at Interlochen and of Blue Lake Fine Arts Camp. She taught at Central Michigan University and Grand Valley State University, Virginia is the founding director of Voca Lyrica, a women’s choir based in Big Rapids. Voca Lyrica collaborations have included the Tyner Chorale, the Ohio State University Women’s Glee Club, the Michigan State University Women’s Chamber Chorale, the Lakewood Choral Society, the Mountaintown Singers, the Oakland Singers, Carrilton, Trillium, United Voices of Detroit, Traverse City Central High School Vocal Majority, The University of Michigan Women’s Glee Club and Con Brio Voce. The choir has enjoyed tours around the world.

Dr. Brandon Johnson

Dr. Brandon Johnson is the Director of Choral Activities at Eastern Michigan University, the Founder and Artistic Director of Vox Lumine, the Artistic Director of the Detroit Performing Artists and the Conductor of the Detroit Concert Choir. He earned his B.M. in Music Education at Concordia College, Moorhead, Minnesota and his M.M. and his D.M.A. in Choral Conducting from the University of Arizona. Dr. Johnson has performed at Lincoln Center, Kennedy Center, and Carnegie Hall and in addition to working with musicians in the United States, he has conducted singers from Austria, China, Czech Republic, Germany, Hungary, Kazakhstan, Romania, Russia, Spain, and the Ukraine. Choirs under his direction have been invited to perform and he has been selected to present for state and regional American Choral Directors Association (ACDA) and the National Association for Music Education conferences. In service to the profession, Dr. Johnson has been active in the New York State chapter of ACDA in many capacities including as its president. He works tirelessly as a guest conductor, lecturer and clinician for singers of all ages and seeks to raise the level of choral music across America. Respected by his colleagues at Houghton College, Dr. Johnson was recognized with the Excellence in Teaching Award, the highest honor bestowed on a faculty member.

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Brad Moffatt

Bradley Moffatt started directing small vocal ensembles in his sophomore year of high school. Loving singing from a young age, it was his high school choir experience that kindled the desire to teach singing and direct choral music. Receiving a Bachelor Degree in Vocal Music Ed from Western Michigan University, and a Master Degree in Choral Conducting from Michigan State University, Brad has shared his love of choral music in many locations around the world. His choirs have performed for MSVMA Festivals, ACDA National and IFCM International Conferences, and he has had many opportunities to serve as “guest conductor” throughout the years.

Kyle Zeuch

Kyle Zeuch attended Capital University in Columbus, OH graduating with a Bachelor of Music Education. Kyle was co-founder and director of the Capital Chordsmen, an ensemble that revived the Men’s Glee Club tradition at the university. Kyle taught at Rivera high school in the border town of Brownsville, TX, grew the choral program, and had success in UIL and All-State activities. Zeuch received the Texas Choral Directors Association Distinguished Young Conductors Award in the summer of 2010. Kyle received his Masters in Choral Conducting from Michigan State University, studying with David Rayl, Jonathan Reed, and Sandra Snow. Zeuch is an active judge for MSVMA as well as a clinician and presenter in various states including Michigan, Ohio, and Texas. Kyle is very excited to begin serving as the Director of Children and Youth Choirs for the MSU Community Music School in the Fall of 2013.

Angie Badish

Mrs. Angie Badish is vocal music teacher at Millennium Middle School in South Lyon where she has taught for 17 years. She previously taught band and choir in Florida and Kentucky. Mrs. Badish graduated from the Louisville School of Music and continues to be active in its Alumni Association. At the 2016 Michigan Music Conference, she conducted her Millenium Middle School Students as part of the Michigan School Vocal Music Association Choral Hour. Dedicated to serving her profession, Mrs. Badish hosted the West site for 6-7-8-9 Honors Choir State Auditions/Regional Concert. Her choirs consistently receive outstanding scores within the state and during travel competitions. Mrs. Badish has been honored as the South Lyon Middle School Teacher of the Year and has been nominated for Michigan Teacher of the Year and Disney Teacher of the Year.

2018 High School Honors Choir

Dr. Brandon Johnson

2018 Middle School Honors Choir

Brad Moffatt

Kyle Zeuch

Angie Badish
The Grammy Award categories provide a terrific snapshot of today’s popular music culture. Contemporary genres such as: Pop, Rock, Rap, Alternative, R&B, Country, Jazz, Latin, Gospel, New Age, World Music, and Musical Theatre are just a sampling of the 2016 Grammy. Although there is a Classical category, it represents only one out of the 31 categories this year! It is quite evident that young singers today are immersed in a vast array of contemporary musical styles. Even if students develop an affinity for classical choral music, it is likely that they will also have a strong interest in exploring current, contemporary repertoire.

Until recently, these styles have been included under the global umbrella of “non-classical”, “non-traditional” or “non-legit”. All of these terms have connotations and can leave the impression that non-classical art forms are less valid and/or are somehow less valued. In an effort to find inclusive and consistent terminology, many vocal pedagogues are adopting the term Contemporary Commercial Music or CCM. This term has been used to describe a wide variety of styles that are part of the general music culture. Contemporary music is referred to as a balanced, coordinated or smooth onset. The coordination of the airflow with the beginning of the sound creates a seamless and subtle onset of the tone. Contemporary music, on the other hand, employs a variety of stylistic devices not typically used in choral singing including: glottal, aspirate gradual, aspirate abrupt, and fry/creak. Although glottal onsets can be used in choral singing it is not, of course, the general rule. It is also important to note that there is a distinction between a hard glissando or glottal attack and a less abrasive glissadow stroke [coup de la glotte]. In his article “Voice Science in the Choral Rehearsal: Examining the Glottal Onset”, Duane Cottrell, makes a clear distinction between the two and the potential value of using glottal onsets in choral singing. The glottal onset is frequently used in contemporary musical styles and, in fact, many styles demand the use of glottal onsets in order to achieve stylistic accuracy. Glottal onsets are created by, closing the vocal folds prior to the movement of air, thus creating a more abrupt, or sudden, onset of tone. Conversely, by using the folds to stop the airflow, the singer will create a glottal offset. An effective prompt to assist students with the execution of glottal onsets/offsets would be to say, “Uh-oh.” With careful attention to contemporary artists, you will hear how frequently this type of onset/offset is used.

Another effective stylistic device is the use of an aspirate onset/offset. If airflow precedes the onset of tone and continues after the tone stops, the singer is employing an aspirate onset/offset. In addition, there is a further distinction between an abrupt aspirate and gradual aspirate onset/offset. Although both types involve air preceding and following the pitch, the aspistate gradual is an extremely slow onset/offset, which results in a soft, breathy tone. This is particularly useful for pop singing on a word with a soft sound (example: “oh” for this onset/offset is to lightly exhale as though blowing across the top of a glass pop bottle. The aspirate abrupt is similar to the aspirate gradual in that both have air preceding the tone. In the case of the abrupt onset, however, the singer quickly closes the folds creating a more sudden, or “abrupt”, initiation of the tone. The abrupt offset is created by suddenly stopping the tone while continuing to expel air. This creates a “sigh” at the end of a note and is used to create a more dramatic feeling. The tone created by an aspirate abrupt is also somewhat less breathy than the aspirate gradual. An effective prompt for this onset is to use the word “Hey!” Be sure that the air for the “h” is clearly present before and after the tone.

Finally, the use of, vocal fry or creak as an interpretive device is quite common in contemporary vocal styles. This is often used at the beginning or end of a note is extremely common interpretive technique. Ramon Franco, Director of Laryngology at Massachusetts Eye and Ear, is quoted in the Boston Globe with the following, “Vocal fry is a type of vocalization characterized by a low,creaky voice. When you speak, air pushing upward from your lungs causes the vocal folds — two folds of tissue on either side of the voice box — to draw together and quickly slap back and forth. This vibrational movement produces a characteristic note. When you drop the pressure and tension in your voice, the vocal folds will stop this automatic flapping back and forth and they’ll go into a more chaotic rhythm. The result is a creaky sound with no particular note. Vocal fry is not a health concern, except with overuse (for instance, shouting in a loud venue while using vocal fry). Any thing that causes the vocal folds to slap together too much force, he says, can lead to injury.”

When you closely examine seasoned contemporary artists, you will find that they skillfully use a variety of onsets and offsets in combination with each other. They often combine multiple devices on a single note. As students become more comfortable, they too, can begin to “mix and match” these devices as part of their interpretive skill set. For example, one might begin a note with a glottal onset and end with an aspirate abrupt.

All styles of singing, from classical to contemporary, can be done healthfully. Although onsets/offsets have historically been a cause for concern, the most up to date voice science has revealed that a variety of onsets/offsets can be safely employed and are essential to authentic contemporary performance techniques. By adding these onsets/offsets into the healthy, classical technique you currently teach, young singers will have access to a wide variety of colors and stylistic nuances without causing vocal strain or damage.

In order to learn more about musical theatre, here are some upcoming opportunities. I will be presenting a “how to” session on “Musical Theatre Style & Technique” at the MSVMA Summer Workshop. In June, I will also be offering a one-week summer intensive on Musical Theatre for the Music Education Department at U-M, Ann Arbor. Lastly, be on the lookout for more information on the new MSVMA “Advanced Musical Theatre Intensive” slated for this fall. In the meantime, have fun experimenting with some new sounds! Also, feel free to reach out to me with any questions you may have regarding musical theatre and/or contemporary vocal stylistzation (cwadams@umich.edu).
1) Be confident

- What to tell your students and how to tell them
  Trust yourself, your voice, and your knowledge! Believe you can be successful before you start, while you sing, when you make mistakes (and they will happen), and when you finish. Envision yourself singing with accuracy, beauty, and confidence. See yourself as a leader. Affirm your belief—literally tell yourself you ARE a great sight-reader over and over. Then act on your belief by singing with confidence. Take responsibility for your own success. Only you can change how well you sight-read, how you approach the challenge, and how you stretch the boundary of your skills. Change your mind, and your voice will follow. How would you attempt to sing if you knew you could not fail? Successful sight-readers are always confident.

- Notes to you, their coach and steps to put it into action
  Students use their free hand to silently tap the beat with their fingertips on their sternum (appropriately close to the heart). I've even seen choir directors have entire choirs step and dance to the beat while sight-reading. Once I establish the beat, my job is to keep the group together with a beat which can be heard—snapping works for me. Use whatever works for you, but remember, the students are responsible for maintaining their own unified beat as an ensemble and individual.

2) Keep a steady beat

- What to tell your students and how to tell them
  Steady beat is essential to almost all music and is established by the community pulse. Music only lives and dances with great rhythm, motion, and then in your voice. All three should be in perfect balance, and then in your voice. Be a BIG tree ‘falling in a forest’ and take a few others down with you as you go! No one cares if you THINK you can sing it right. The person next to you is relying on you as much as you are relying on them and just as likely to be as accurate or not accurate as you! Successful sight-readers always sing out!-

- Notes to you, their coach and steps to put it into action
  It’s not likely your students will ever sing loud, but be careful how you phrase this request… Sometimes you have to just convince them to proceed with ‘reckless abandon’ and make their biggest sound possible to become aware of what ‘loud’ actually means. Other groups will have to temper their enthusiasm and volume by the confines of your impression of a ‘beautiful sound.’ Inevitably, students abandon all other elements of music to meet your dynamic goals—remind them rhythm, pitch, timbre, and all other elements of music hold equal weight in the end.

3) Singing Out

- What to tell your students and how to tell them
  Sing Out! Strong, confident, full, and intense singing (but never go beyond a beautiful sound). You must be heard! Let me know you’ve got it right! Let the whole choir hear your voice. Be a BIG tree ‘falling in a forest’ and take a few others down with you as you go! No one cares if you THINK you can sing it right. The person next to you is relying on you as much as you are relying on them and just as likely to be as accurate or not accurate as you! Successful sight-readers always sing out!

- Notes to you, their coach and steps to put it into action
  It’s not likely your students will ever sing loud, but be careful how you phrase this request… Sometimes you have to just convince them to proceed with ‘reckless abandon’ and make their biggest sound possible to become aware of what ‘loud’ actually means. Other groups will have to temper their enthusiasm and volume by the confines of your impression of a ‘beautiful sound.’ Inevitably, students abandon all other elements of music to meet your dynamic goals—remind them rhythm, pitch, timbre, and all other elements of music hold equal weight in the end.

4) Keep singing

- What to tell your students and how to tell them
  Never stop singing! If you make an error, lose your spot, or even think you are wrong—keep going! Follow your finger along with the music if you have to. Quickly recover after a mistake and rejoin the group. Never admit defeat and give-up. How far do you think you’d go in Life if you stopped after a mistake and rejoin the group. Never admit defeat and give-up. How far do you think you’d go in Life if you stopped after a mistake and rejoin the group. Never admit defeat and give-up. How far do you think you’d go in Life if you stopped after a mistake and rejoin the group.

- Notes to you, their coach and steps to put it into action
  While your students are sight-reading, you should be looking at the music. Be aware of your voice blending and balancing with other members of your section and ensemble. Use your voice! Never stop singing! If you make an error, lose your spot, or even think you are wrong—keep going! Follow your finger along with the music if you have to. Quickly recover after a mistake and rejoin the group. Never admit defeat and give-up. How far do you think you’d go in Life if you stopped after a mistake and rejoin the group.

5) Look at the music

- What to tell your students and how to tell them
  The music is on the page, but you can’t bring it to life unless you interpret those symbols and turn them into sound. The answers are on the page. Keep your eyes glued to the page. Follow the notes with your eyes and with your finger if it will help. Look ahead and think back. If you get lost, looking at me will not help! Successful sight-readers always look at the music. Never stop singing! If you make an error, lose your spot, or even think you are wrong—keep going! Follow your finger along with the music if you have to. Quickly recover after a mistake and rejoin the group. Never admit defeat and give-up. How far do you think you’d go in Life if you stopped after a mistake and rejoin the group. Never admit defeat and give-up. How far do you think you’d go in Life if you stopped after a mistake and rejoin the group.

- Notes to you, their coach and steps to put it into action
  Notes to you, their coach and steps to put it into action.

6) Maintain great posture

- What to tell your students and how to tell them
  Great posture is fundamental to all successful singing. Music itself or the actual knowledge and skills of reading music. They can become part of minutes and reinforced on a daily basis for a lifetime. All of these concepts and 100% confidence your students will buy into. Notes to you, their coach and steps to put it into action.

- Notes to you, your coach and steps to put it into action
  Successful sight-readers always keep singing no matter what! Never stop singing! If you make an error, lose your spot, or even think you are wrong—keep going! Follow your finger along with the music if you have to. Quickly recover after a mistake and rejoin the group. Never admit defeat and give-up. How far do you think you’d go in Life if you stopped after a mistake and rejoin the group.

- Notes to you, their coach and steps to put it into action
  The Seven Guidelines to Successful Sight-Reading—Mark Krempski

February 2016

accurate if you keep singing. Successful sight-readers always keep singing no matter what!

- Notes to you, your coach and steps to put it into action
  Great posture is fundamental to all successful singing. Music itself or the actual knowledge and skills of reading music. They can become part of minutes and reinforced on a daily basis for a lifetime. All of these concepts and 100% confidence your students will buy into. Notes to you, their coach and steps to put it into action.

- Notes to you, your coach and steps to put it into action
  Great posture is fundamental to all successful singing. Music itself or the actual knowledge and skills of reading music. They can become part of minutes and reinforced on a daily basis for a lifetime. All of these concepts and 100% confidence your students will buy into. Notes to you, their coach and steps to put it into action.
Summer Workshop 2016 State Continuing Education Clock Hours (SCECHs) Available

Summer Workshop 2016 participants may earn up to 17.75 State Continuing Education Clock Hours (SCECHs). Prior to the Workshop, MSVMA members must open a personal account in the central registry system at http://solutionwhere.com/MI_sbceu/. Please be sure that the name and email address that you use for your registration is the same as what you submit when you apply for SCECHs at Summer Workshop. Please contact the MSVMA State Office if you require additional information regarding SCECHs available at Summer Workshop.

Michigan State University
College of Music
Summer 2016 MSVMA Workshop

MUS 891 Sec. 306 1 credit ($671.75)
Vocal Music Educators Workshop
August 3, 4, 5 W-F, 8:30 a.m.-5:00 p.m.

David Rayl, professor of choral conducting and director of choral programs, MSU
This workshop is designed for vocal music teachers wishing to improve their conducting skills and rehearsal techniques and their knowledge of appropriate repertoire. Prior to attending, please contact the Graduate Office at musgrad@msu.edu for course expectations and assignments. To receive credit, you must register through both MSU (for MSU credit) and with MSVMA. For more information, contact MSVMA at www.msvma.org.

Courses or Workshops Only (Not Seeking a Degree) Students interested in attending one or more courses or workshops without seeking a degree must enroll as a Lifelong Education student through MSU. First-time Lifelong Education students can apply online at www.reg.msu.edu.

Headliner: Jo-Michael Scheibe

Jo-Michael Scheibe is chair of the Thornton School of Music's Department of Choral and Sacred Music at the University of Southern California. From 2011-2013 he served as the National President of the American Choral Directors Association. Scheibe currently serves as editor of choral series for Walton, Santa Barbara Music Press, Pavane, and Colla Voce. A complete bio as well as additional information can be found at jomichaelscheibe.org.

43rd ANNUAL SUMMER WORKSHOP
WEDNESDAY, August 3, 2016

The Purpose-Driven Warmups
Jo-Michael Scheibe
Headliner
8:30-9:50 Capitold III

Team Building
Toolbox
Steven Hulet
Presenter
10:00-10:50 Capitold III

Demyistify
The Voice
Dr. Rachael Gates
Presenter
11:00-12:00 Capitol III

Demystify: The Voice
Dr. Rachael Gates
Presenter
11:00-12:00 Regency II

Demystify: The Voice
Dr. Rachael Gates
Presenter
11:00-12:00 Regency II

MusicSpoke
Reading Session
Kurt Knecht
Presenter
10:00-10:50 Regency II

Reading Session & Sample Rehearsal
Jo-Michael Scheibe
Headliner
1:30-2:50 Capitol III

Recruiting and Maintaining a Thriving Choral Program
Sheri Tulloch, Presenter
3:00-4:00 Capitol III

Practical Uses of Adjudication After the Festival
Steven Hinz
Presenter
3:00-4:00 Regency II

4:00-4:30 VISIT THE EXHIBITORS

Effective Rehearsal Management: Time Management in the Choral Rehearsal
Jo-Michael Scheibe, Headliner
4:30-6:00 Capitol III

Lunch on Your Own
Area Restaurants
12:00-1:30

High School Luncheon
Meghan Eldred, Presenter
12:00-1:20

MSVMA Mixer
6:30-8:30
The Lansing Brewing Co.
43rd ANNUAL SUMMER WORKSHOP
THURSDAY, August 4, 2016

Tone for MS Choirs
Carrie Sikkena-Leedt
Presenter
8:30-9:20 Capitol I

Beyond the Canon:
Music of the Baltics
Clayton Parr
Presenter
8:30-9:20 Capitol III

How Does Your Choral Garden Grow?
Pam Pierson
Presenter
8:30-9:20 Regency II

Seating, Placement, & Vital Colors for Your Choir
Jo-Michael Scheibe, Headliner
9:30-10:20 Capitol III

Accessible Works for Organ and Choir
Joseph D. Daniel
Presenter
11:00-12:00 Regency II

HHS Honors Choir Reading Session
2017 Conductors
11:00-12:00 Capitol III

Welcome to Choir!
April Acaban-Tuci
Presenter
11:00-12:00 Capitol I

Lunch on Your Own
Area Restaurants
12:00-1:30

Middle School Luncheon
Angie Badish, Presenter
12:00-1:30

Conducting Masterclass
Jo-Michael Scheibe
Headliner
1:30-2:50 Capitol III

3:00-3:30 VISIT THE EXHIBITORS

Choral TED
Andrew Minear, Andrea VanDeusen, Brandon Williams
Presenters
3:30-4:20 Capitol I

Two-Part Treble Gems
Lindsay Wills
Presenter
3:30-4:20 Capitol III

Musical Theatre Style & Technique
Catherine Walker
Presenter
3:30-4:20 Regency II

Vowels, Vowels, Vowels: What About the Consonants?
Jo-Michael Scheibe
Headliner
4:30-6:00 Capitol III

Social/Cocktail Hour
6:00-7:30 in the lobby featuring MSVMA Teacher of the Year
Rebecca Scalford

43rd ANNUAL SUMMER WORKSHOP
FRIDAY, August 5, 2016

High School Required Packet
Brandon Ulrich
Presenter
8:30-9:20 Capitol I

Supporting Your Choral Students as Solo Singers
Lindsey CicChanski & Melissa Moloney
Presenter
9:30-10:20 Capitol I

Keeping the Glass Half Full
Dr. Bridget Sweet
Presenter
9:30-10:20 Capitol III

Young Voice/Young Choirs
Karen Ambx
Presenter
8:30-9:20 Capitol III

Michigan Composer Reading Session
Jeffrey Cobb
Presenter
9:30-10:20 Regency II

10:30-11:00 VISIT THE EXHIBITORS

Speaking Up For Music Education
Dr. Mitchell Robinson
Presenter
11:00-12:00 Capitol I

MS Honors Choir Reading Session
2017 Conductors
11:00-12:00 Capitol III

Thank you for joining us for the 43rd Annual MSVMA Summer Workshop! See you for the 44th, August 2-4, 2017

KEY

Headliner Session
Reading Session
Choral Skills
Vocal Technique
Broad Scope
Erich Wangeman
Past President

In 2001 Steven Soderbergh won the Academy Award for best director of the movie “Traffic”. He was actually nominated twice in the category, a second time for “Erin Brockovich”. When he came up to accept his award his speech was…..well…..wait a minute….what would you say?

What would you say in an acceptance speech for an award you were given, to a room full of your peers? Who would you recognize as having assisted you on your journey? Who would you want to thank? What important point would you want to make? What message would you want to send?

Mr. Soderbergh (and I’m summarizing here) said, “I’ll thank the people I need to personally thank at a later time. Right now I just want to say, If you spend your day creating….film, stories, art….music thank you! The world would be unbearable if it weren’t for those that spend their days creating art in its many forms.”

WOW!!! What an amazing, encompassing truly wonderful message to deliver. In my opinion it was the best acceptance speech I’ve ever heard. In essence he let us all know that it doesn’t matter whether you create art at a Hollywood studio with a 3.5 million dollar budget, you create art in a community theater, or you create art in a classroom with a choir of 34 girls and 6 boys; what you are doing makes a difference, and what you create has an impact far beyond that specific moment or art form.

We get so bogged down in the semantics of what education is supposed to be. Our evaluation depends on meeting specific targets, the success or our concert depends on mastering this specific passage, if we don't get an Excellent with Superior Distinction at festival we’ve not achieved the highest level possible and we’re not good enough.

Well thank goodness that’s going away. At the Full Board meeting in January a proposal was passed to eliminate the “Excellent with Superior Distinction” category. The proposal was brought to the full board, discussed at length, and then put to a vote. It was one of the few proposals that did not pass unanimously. There was some opposition… which I think is great!!!!

I think its great because we are not a healthy organization if we don’t have differing opinions….if we all agree on everything….if we all go with the flow. Discourse is healthy IF it’s approached in a professional, respectful manner. Differing opinions are necessary to come to a unified, best for all, decision. I celebrate that MSVMA has an amazing forum for this exact thing. Proposals are brought to the Full Board to examine our policies and procedures and, in the event they need changing, to challenge and bring forth that change. That is an amazingly democratic process which all members need to understand. And the coolest thing is, anyone can write and submit a proposal. ANYONE CAN WRITE AND SUBMIT A PROPOSAL!!! Is: Your voice can be heard in MSVMA!!!!!

Okay so two more points to make before I’m finished writing something that no one will read. One: I’m going to use this platform to state exactly why I supported the elimination of “Excellent with Superior Distinction” category. It really has everything to do with what Mr. Soderbergh said in his acceptance speech. What we do every day is create art with young people. What we should strive to do is make the creation of this art, the joy of learning to read music, and the construct of the performing arts, the real win.

In my opinion the “Excellent with Superior Distinction” was overshadowing the joy of creating/singing great music by placing too much emphasis on achieving the highest possible score and not on the joy/achievement of singing a great piece of music.

And that is doing a disservice to our members and their students.

I celebrate that the highest achievement at festival will be slightly broader; that educators can worry less about that elusive “highest score” and focus more on the joy and love that singing great music to the best of ones ability can bring; and that no matter what the paradigm of each choir singing at festival, there is a better chance to feel success for having sung said piece of music. As for point two: I want to emulate Mr. Soderbergh and say thank you to the amazing members of MSVMA who create art every day with their students. This would be an unimaginable world without you or what you do with your students every day. Please remember this the next time your tenors are flat, or your students aren’t sight singing well…..what you do makes a HUGE difference…and for that I thank you.

Mark Krempski
President Elect
Michigan Music Conference

“no tribal rite has yet been recorded which attempts to keep winter from descending; on the contrary: the rites all prepare the community to endure, together with the rest of nature, the season of the terrible cold.” - Joseph Campbell

January - Grand Rapids - Michigan music educators affirmed winter’s arrival with the traditional Michigan Music Conference which offered us the opportunity to collaborate professionally with colleagues, re-connect personally with friends new and old, develop our skills and knowledge as music educators, and refurbish our spirits so often drained by work and sorrows of our world. The focus of this year’s MMC was on Comprehensive Musicianship through Performance. Our headliner were Randall Swiggum and Margaret Jenks from Madison Wisconsin. The Choral hours f etured eight illustrious choirs from: Northwest Kidder Middle School (James Cummings), Ann Arbor Huron High School (Bonnie Kidd), Northville High School (Mark Krempski), West Ottawa High School (Pam Pierson), Brownell Middle School (Carolyn Gross), Millennium Middle School (Angela Robbins-Badish), Lake Orion High School (Bryce Thompson), Jackson Northwest High School (Matthew Smell). For more details on who performed, sessions, and exhibitors at the MMC, please visit the MMC website at www.michiganmusicconference.org.

Thank you to so many of you who volunteered to serve as presiders for the MMC!

Thank you to Wendee Wolf-Scharf, Steven Lorenz, Erich Wangeman, and Ginny Kerwin for representing MSVMA on the MMC Planning Committee and MMC Executive Board. Through their tireless work and dedication in conjunction with the other associations, the MMC was an enriching event. It is a joy to see how the volunteer work of so few can benefit so many. Thank you to them also for making Planning Committee meetings so succinct, focused, short, and productive by coming to the table prepared, work complete, and constantly communicating outside of meetings prior to each meeting - I respect your professionalism and compassion for other people’s time.

Work and planning for the 2017 MMC began over a year ago, and it looks to be another amazing event! Plan to attend the MMC in 2017.

District Manager Activities

Thank you, District Managers, for all you do in leading your Districts! District Managers have completed District Solo & Ensemble and have planned and scheduled District level Choral Festivals. I hope continued use of the online scheduler for both Solo & Ensemble and Choral Festivals makes the process of planning and running these events efficient and easier for all involved.

The annual District Manager’s retreat is planned for one full day in July 2016. It will precede the annual Summer Workshop at the Radisson Hotel and Conference Center in Lansing.

Efforts to standardize district website content and formatting continue to approach consistency. The new MSVMA website will hopefully provide this much needed update.

Efforts to standardize district reporting to the Executive Board and State Office including District Meeting Agendas, meeting minutes, Full Board reports, and financial activity have struggled slightly this year and may require new reporting methods to improve quantity and quality in this aspect of managing district information.

Guidelines for transfer requests for festivals can be found on the MSVMA website. If you have questions, please feel free to contact your President-Elect before submitting by the annual November 15 deadline.
ever-changing field where we have seen massive improvements in the quality of our collective music making and will continue to see changes and growth in the future. This is an exciting place to be! And in order to stay ahead of that curve you have to be connected – not to the internet (ok that might help, but it isn’t as fun) – to other people who get it. Not many of us have those people in our buildings or even districts. That is one thing that MSVMA gives you. A community of people that want nothing more than to see you succeed and cheer you along on your way – if you let them. It can be scary to put yourself out there, but when you do, you will be amazed at the support that you will receive.

How can I not think that this kind of organization is worth giving time and (my own) money to? In the coming months you will start hearing about a new MSVMA Annual Fund drive that is similar to other organizations that you might have supported for years. Our goal is to have 100% of our membership be contributing members to our Annual Fund. This will give us an advantage in receiving grants that can help us to fund programs that are already in place, as well as allowing us to expand the things that we do without added cost to our membership. We aren’t asking for everyone to donate their life savings, but if everyone gives even a little bit to an organization that is central to what you do every single day, we will all reap the benefits down the road.

I have kicked off this campaign with the first donation of $100 to our Annual Fund. I believe in this organization and hope that by strengthening our foundation, many more teachers will be reached and supported like I have been. I am proud to be a small part of that and I hope you will join me.

The MSVMA team will be redesigning the website April 2nd -10th. We are excited about making our site user friendly, mobile dynamic and to faster. MSVMA.org could be unavailable at times during this process.

Hello Friends!

Let’s talk about your State Solo and Ensemble Festivals: You really, really, really, really need to volunteer to help staff your festival site!! There is no way around this. Every festival is entirely run by volunteers. New MSVMA guidelines this year specifically state that the rubric scoring must be done by an MSVMA member. If there are no volunteers, you might end up getting your finished rubrics either very late or never. So, no complaining allowed when it comes to waiting for your finished scores! Here are some thoughts on volunteering and believe me, I whittled this down. Volunteer or next time you’ll get the long version!

• There are essentially 3 shifts at most festival sites; Friday pm, Saturday am, Saturday pm. Please consider helping out during the shift that has the fewest of your events.
• You can contact the festival supervisor in advance to let them know you’ll be there and they can count on you. There is no worse feeling than being a lonely volunteer responsible for running a smooth festival and no one else is stepping up.
• Even if you did not manage to communicate in advance, you can still show up and help! Hang in the office and help out. Run to the rooms and pick up some sheets. Enter some scores. Refill the coffee maker. Add some rubric scores - and hope that someone else will do all of these things while you’re working with your students.

• Your MSVMA experience will be richer and better. I guarantee it. You will gain knowledge. You will better connect with other directors. You will accomplish something important. It is easy to do. It is meaningful work! It supports the work that you are doing in your classroom.

• Without volunteers, there would be no MSVMA. MSVMA is... volunteers. If we are MSVMA, and our kids benefit from festivals, we must get involved in running festivals. A few hours adding rubrics, clicking the scanner, introducing ensembles, keeping time for adjudicators; it is easy and important.

Consider yourself invited. Make the world a better place. Enough said for now!

STATE CHORAL FESTIVAL: Please be advised that State Choral Festival is returning to the regular format with regional sites this year. Carefully read all communications.

CHECK THIS OUT --MSVMA CONTEMPORARY A CAPPELLA FESTIVAL!! MSVMA is working to expand our festival experiences for students beyond our traditional adjudicated offerings. Allow me to congratulate and thank MSVMA member Lindsay Ciechanski for her efforts in establishing a new festival opportunity for MSVMA members. Think of how many times you have to tell your students, “No, we can’t sing that kind of music at festival.” Well MSVMA is changing that and offering new festival experiences! Please look online for this festival information; it is prominently displayed on the MSVMA web page, and consider registering and attending.

Clinician/Consultant Program Reimbursement

Announcement MSVMA will reimburse up to $100 of the costs incurred by an individual school. Any school wishing reimbursement for this program must complete and submit the MSVMA Clinician/Consultant Independent ContractorReimbursement Form...
Kyle Zeuch
Director of Summer Workshop, Awards, MYAF, Media Library
New MSVMA Opportunity at MYAF!
Imagine a performance where a dance group performs a heartfelt contemporary number, immediately followed by a rousing march performed by a band, followed by an invigorating world music piece enthusiastically sung by a choir. Have you ever participated in or witnessed a concert called a “kaleidoscope” or “prism” concert? These concerts usually combine different forms of art, creating an incredible variety of performance, sometimes performed one after another with little to no pause. If you haven’t participated in such an event, I’m sure you can imagine such an experience having a large impact on all involved.

MSVMA is offering an extra performance opportunity at the Michigan Youth Arts Festival starting this year! The Thursday Welcoming Celebration is a concert much like a “kaleidoscope” or “prism” concert, where ALL mediums are represented and celebrated. What a thrill it would be for your choir to get to participate as well as experience this amazing event.

A large ensemble will be chosen to represent MSVMA on this concert. This large ensemble will be chosen on a rotation from the different State Solo and Ensemble sites in this order (alphabetical): Central (2016), East (2017), South (2018), Upper Peninsula (2019), West (2020). The automatic qualifier from that site on the given year will be required to perform on the Thursday Welcoming Celebration Concert as well as one of the two Vocal Solo and Ensemble Recitals on Friday. Questions regarding the selection of the ensemble or logistics concerning this performance can be directed to Kyle Zeuch kylezeuch@msvma.org.

Dates and Deadlines

Awards and Medals

Deadlines to Order:
• District Award Orders - October 15, 2016
• State Award Orders - December 1, 2016
• 6759 Regional Honors Choir Certificates - October 15, 2016
• Remaining Honors Choir Certificates - November 15, 2016
• Musical Theatre S and E - One Month Prior to event

MYAF
• Vocal Solo Finals Recital- First Tuesday after the final State S and E (End of April)
• Deadline Registration for S and E Recital - Sunday after the final State S and E
• Deadline Registration for small ensemble - Sunday after the final State S and E
• Deadline Registration for large ensemble - Sunday after the final State S and E
• All-State Choir - Handled by Nate Degner
• Outstanding Chors - Set by MSVMA Office (April 1 to apply)
• MYAF - May 18-20, 2017 (THIS IS LATE COMPARED TO MOST YEARS)

Summer Workshop
• August 2016 - Line up Clinicians/Sessions
• September 2016 - Contact Headliner(s) with contracts
• October/November 2016 - Contracts and SCECHS info out to clinicians
• December 1, 2016 - All Contracts Received
• January 1, 2017 - Open Registration Online
• Promote and Share at MMC January 2017
• Summer Workshop - August 2 - 4, 2017

MSVMA Repertoire Frequently Asked Questions

If I choose a piece from the MSVMA Required List that is listed as SSA, may I perform the SATB arrangement as my required piece?

No. The piece that you choose must be performed in the voicing that appears on the MSVMA Required List. If you would like to see another voicing of the same piece added, you can send an email to the MSVMA High School Repertoire Chairperson or MSVMA Junior High/Middle School Chairperson.

I am interested in performing an SATB piece, but I currently don’t have tenors in my ensemble. May I have part of my alto section sing the tenor part?

No. MSVMA has hundreds of pieces to choose from, and it is best if you choose a voicing that is suitable for your ensemble. It may be that your students have the most success singing a unison or 2-part piece beautifully and with great musicianship.

I have a gorgeous SATB choral arrangement of a song from a musical, may I perform it at MSVMA Choral Festival?

MSVMA policy states that, “Popular, show tune, vocal jazz, barbershop, or novelty selections are not to be sung.”

My piece has a piano accompaniment. May I sing it a cappella?

No. The goal is to honor the integrity of the composition in our performances. Unless the piano accompaniment is marked as “optional,” the piece must be performed with piano.

My required piece is SSAA, may I perform an SA piece for my selected piece?

Yes. Your second piece does not have to be in the same voicing as your required piece.

My selected piece is from www.cpdl.org. How do I communicate an online source to my adjudicator?

Simply include a note to the adjudicator that indicates the source of the music. Some great online resources include:

http://artsongcentral.com
http://imslp.org
http://www.cpdl.org

I have some great repertoire ideas. How can I get some of these pieces on the MSVMA Required List?

Easy! Send an email with your suggestions to the following:

High School Repertoire Chairperson
Dr. Brandon Ulrich
brandonulrich@msvma.org

Junior High Middle School Repertoire Chairperson
Carrie Ledet
carrieledet@msvma.org

Mandy Scott
Director of Sight Reading and Repertoire
mandyscott@msvma.org

Executive Board
Director of Sight Reading and Repertoire
Angel Gippert  
Executive Board  
Director of Honors Choirs

Hopefully, you were able to attend the Honors Choir Concerts this past January because they were absolutely awe-inspiring! They were a testament to the skill and talent of our conductors and intense rehearsal work of the participating students.

Congratulations to our conductors for their amazing leadership:

- Julia Holt – 678 SA Conductor
- Kent Wattleworth – 799 SSA Conductor
- Emerick Dee – 789 TTB Conductor
- Wendee Wolf-Schlarf – HS SSAA Conductor
- Dr. Clayton Parr – HS TTBB Conductor
- Dr. Kimberly Adams – HS SATB Conductor
- Julia Holt – 678 SA Conductor
- Kent Wattleworth – 799 SSA Conductor
- Emerick Dee – 789 TTB Conductor
- Wendee Wolf-Schlarf – HS SSAA Conductor
- Dr. Clayton Parr – HS TTBB Conductor
- Dr. Kimberly Adams – HS SATB Conductor

Many hours are put into making sure your students are prepared, so thank you to all of you who prepared your students for this unique experience. A debt of gratitude goes out to our two supervisors and the coordinators:

- Eric Floetke – JH/MS Supervisor
- Nathan Masterson – 6789 SA Coordinator
- Gail Worden – 6789 SSA Coordinator
- Mark Shepard – 6789 TTB Coordinator
- Meghan Eldred – HS Region A/SSAA Coordinator
- Matthew Callaghan – HS Region B/SATB Coordinator
- Andrew Hathikhanavala – HS Region C/TTBB Coordinator
- John Beck – HS Region D Coordinator
- Nate Degner – HS All-State Coordinator

Through their hard work, these volunteers ensure the success of the MSVMA Honors Choir program by taking care of the not-so-fun logistical work and allowing students and conductor to focus on creating a truly educational and aesthetic choral experience. (Recordings are available for purchase at www.soundwaves.org and photos are available for purchase through http://www.streelmanphotography.com)

Although the bulk of this year’s Honors Choir events now behind us, we must start preparations for All State Honors Choir, plans for next years events, and reflect upon the successes and concerns of the past year’s program.

First, with great anticipation we look forward to Dr. Allen Hightower conducting our All State students in May. Allen Hightower is a professor of music and conductor of the renowned Nordic Choir. He serves as director of choral activities, giving leadership to a choral program that includes four choral conductors, six choirs, and over 500 singers.

Prior to joining the faculty at Luther, Dr. Hightower served as professor of music and director of choral activities at Sam Houston State University in Huntsville, Texas.

Before joining the faculty at Sam Houston, Allen served on the faculty of California State University, Long Beach, conducting the CSULB Chamber Singers. Allen holds degrees from Sam Houston State University, UCLA, and UCLA. He was the first-prize winner in the graduate division of the ACDA Conducting Competition in 1997. From 1997-2000 he served as conducting intern with the Los Angeles Master Chorale. The repertoire and experience of working with such a talented musician will provide our finest choral students with a whole new level of music making!

Next year’s Honors Choir Repertoire has been posted on the MSVMA website to help directors prepare for the 2016-17 Honors Choir audition process. The audition pieces will also be presented at the Summer Workshop on Friday August 5th. We hope that by posting this information early, directors won’t feel the crunch to teach their students the audition music in the fall with so little time. Perhaps, students and directors can start the learning process this spring!

Several proposals concerning Honors Choir were submitted, presented, and voted on at the January Full Board meeting. The proposals focused mostly on a continuing trend of decreased participation in the Honors Choir program. Comments and questions from the membership were crafted into written proposals to directly address these concerns with the Full Board. Comments, questions, criticisms, and praise are always welcome as it is your organization, and the activities/events should reflect your input.

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! The decrease in numbers has brought great concern to all involved with the program. Please encourage as many of your best students and those who would greatly benefit from the program to audition in October!

As always, check the Honors Choir website for the most current and accurate information – it’s ALL there. And, thank you for all that you do for the art of vocal music!
2016 Michigan Youth Arts Festival Recitals & Concerts

Thursday, May 12
7:00PM - 9:15PM: Welcoming Celebration (Miller Auditorium)

Friday, May 13
9:00AM - 11:30PM: Vocal Solo & Ensemble Morning Recital (Dalton Center Recital Hall)
1:00PM - 3:30PM: Vocal Solo & Ensemble Afternoon Recital (Dalton Center Recital Hall)*
7:00PM - 9:20PM: Gala Concert (Miller Auditorium)
*Please note that different students will perform at the afternoon recital.

Saturday, May 14
2:30PM - 5:00PM: Honors Concert (Miller Auditorium)

Photos taken by our members and State Office. Share your photos and videos, make sure to #msvma!

Did you know the MSVMA is on Facebook, Twitter, Instagram, YouTube and more? Make sure to follow us for updates, photos, videos and deals.

Michigan School Vocal Music Association

Did you know the MSVMA is on Facebook, Twitter, Instagram, YouTube and more? Make sure to follow us for updates, photos, videos and deals.

Michigan School Vocal Music Association

MSVMA Office Staff
Virginia Kerwin, Executive Director
Debra Jacks, Director of Operations
Christine Seyler, Administrative Assistant
Nancy Bray, Adjudication & Summer Workshop Coordinator

Telephone: 231.592.9344 Fax: 231.592.9345
Email Address: msvma@msvma.org
Website: www.msvma.org

2015-2016 Executive Board
Steve Lorenz, President - Ann Arbor Pioneer High School
Erich Wangeman, Past President - Traverse City West High School
Mark Krempski, President Elect - Northville High School
Julia Holt, Treasurer - Utica Eisenhower High School
Virginia Kerwin, Executive Director
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