

S.C.V.A. NEWS

Southern California Vocal Association October, 2015

A MESSAGE FROM THE PRESIDENT

Rodger Guerrero

I don't know about you, but I absolutely, positively, LOVE rehearsals. Even after 29 years of planning, leading, and evaluating three–seven choral rehearsals each and every school day, I simply can't get enough of them. Perhaps it's the fluid process – the creative strategizing and assessment that compels me; maybe it's the continuous, obligatory, in-the-moment adapting that fuels me; conceivably, it might just involve a penchant for enjoying the game of *Musical Building Blocks*; it's plausible that I am most stimulated by the intimate intellectual and emotional human interaction that successful rehearsals necessitate; maybe it's just about the music itself. Whatever the case may be, I am still as intensely addicted to the rehearsal process as I was when my choral music habit began in the fall of 1985. And whatever the case may be, achieving "rehearsal success" is no more certain today for me than it was back then.

There are plenty of choral methods books out there that provide outlines and models for rehearsal success. One of the most familiar, Robert Garretson's *Conducting Choral Music* [1998] states that "rehearsal success depends on a well-defined concept of musical objectives and the conductor's ability to transmit them" to the choir (p. 202). In his chapter concerning rehearsal technique from the book *Up Front! Becoming the Complete Choral Conductor* [1993], James Jordan opines that "an efficient choral rehearsal technique is a marriage of two basic skills – analysis and listening" [p. 211]. Lloyd Pfautsch, in his chapter entitled *The Choral Conductor and the Rehearsal* from the renowned book *Choral Conducting Symposium* [1988], reminds us that the singers who benefit from "intelligent choral rehearsing" learn to symbiotically work towards a greater "understanding and appreciation of choral music" while cultivating their "voices and choral techniques" (p. 69). In *Chorus Confidential* [2003], William Dehning advises that the two major choral rehearsal objectives are "1.) To achieve the best result in the shortest time with the least strain, vocally and generally; 2.) To promote the aesthetic and personal growth of everyone in the room through increasing musical awareness and skill" (p. 108). Perhaps most importantly, in *Prescriptions for Choral Excellence* [2006] Shirlee Emmons and Constance Chase advise that while practice may or may not "make perfect," whatever shape it takes "certainly makes permanent" (p. 253).

While all of the available choral rehearsal literature is certainly continuous, necessary reading for all of us, the fact remains that we must each adjust our rehearsal technique to our particular educational situations. For example, at Harvard-Westlake School, where I have conducted for fifteen years, the choir classes meet four times each week for 45 minutes. Additionally, the HW calendar is comprised of only 154 instructional days. In comparison, when I worked at Monache H.S. in Porterville CA, choir classes lasted for 55 minutes each day of the week, and the instructional calendar included 185 days. Without making too much of the math, the fact is that the HW singers must accomplish what the Monache singers did in about 68% of the rehearsal time. In short: at HW, the rehearsal process is everything. In order to facilitate rehearsal success, I have been forced to alter my conceptual approach to choral rehearsal technique.

I always find that mnemonic devices like acronyms help me to learn faster and better. Whether thematic or specific, they seem to help me remember facts, procedures, anecdotes, and metaphorical images. The one I use to coin my personal rehearsal technique philosophy is "PEMA" The letters stand for: **Preparation**; **Efficiency**; **Motivation**; **Adaptation**. Here are some thoughts on each:

Preparation: Remembering John Wooden's famous quote, "*Failing to prepare is preparing to fail*," I formulate rehearsals long before they occur. This groundwork helps to prepare me for many rehearsal problems (not "anticipate" – this has negative connotations):

(Continued on next page)

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A MESSAGE FROM THE PRESIDENT – (continued from Page 1)

Score Analysis: Based upon realization of the music and the nature of the ensemble

- General and sub-structures based upon text and/or harmonic/melodic design
- Melodic shape with textual meaning, inflections, and vocal range in mind
- Phrase/dynamics/intervallc jumps and textual expression/vowel modification
- Performance practice factors and this score vs. the body of the composer's work
- Harmonic analysis related to text, mood, tonal centers, part balance, etc.
- Play/sing every part until they can be audiated and are memorized
- Recordings? Depends upon the piece; can be before or after choir learns music

Efficiency: Placing the singers first in every consideration: it should always be about **their time**, not ours. For specifics, *Dehning's Profane Commandment's for the Sacred Process: Rehearsal* from *Chorus Confidential* (pp. 110-112) is a must read.

Generalities:

- Punctuality matters (beginning and end); music first, announcements/issues later
- The plan, objectives, and repertoire are always on the board/screen/Power Point
- Environment organization/decoration matters (chair positions, posters, climate, etc.)
- Always experience/explore first; explain after – never, ever, ever, ever the opposite
- Open with a bang; save the best for last (learning retention is best at beginning/end)
- Learning Hierarchy: Motor Skill; Visual; Verbal (they do it; show them; tell them)
- Continuity and Variety: have specific rehearsal stages, but alter them

Motivation: A study by Nancy H. Barry and Susan Hallum, cited in a GREAT book, *The Science and Psychology of Music Performance* [2002], reveals that the “most powerful influence” in teacher-student interaction during college music practice is the teacher's instructional style” (pp. 157-158). What we do during rehearsals may actually matter more than what we say.

Expectancy-Value Theory: Student expectations and value of an activity (four components)

- **Attainment Theory:** self-concept/identity - how important is it for them to do well?
- **Extrinsic Utility Value:** activity usefulness compared to future goals/career choices
- **Perceived Cost:** balance of adverse activity facets and personal needs/other activities
- **Intrinsic Motivation:** Sheer pleasure for and enjoyment in making music
- **Honest positive feedback** in varying forms **before critique** – always!
- Conductor Trust = Student Autonomy; let the singers take charge, praise them for it
- Meet the singers where they are with technology: emails, recordings, in-class texting

Adaptation: Yes, of course, have a plan, but allow for mid-path directional alterations, and try to stay positive when they occur. Rehearsals must be malleable to remain in constant flow.

- **Flow Theory:** Match rehearsal challenges to the singers' metamorphosing skill levels
- Literature selection is most important component here: be ready to discard/add to it
- The singers will experience an optimal “high” if the risk to success ratio is balanced
- When their skill sets outweigh the challenges in the music, they become bored
- When the challenges in the music outweigh their skill sets, they feel anxiety

Yet the most important component of successful rehearsal technique for me is the constant reminder that I work for and with young human beings. And while they are not specifically **my students**, I am definitely **their teacher**. I am there – throughout every single rehearsal – to serve as one driving force in their efforts to grow and succeed through the music that we make together. I must also be willing to play that same facilitator role outside of rehearsals. After all, how could I honestly expect them to be willing to **tell the stories in the music** if I am not equally willing to **hear and understand their personal stories**? I was powerfully reminded of this recently when a singer and the singer's mother came to see me after class to apologize for the student's recent, inconsistent performance. As the student apologized, the mother interrupted, refusing to allow the student to accept full responsibility. You see: the mother just discovered that she has Stage Four Cancer, with only a few months to live. The student, a senior in the midst of the college application process, has no one else to take care of her – only her mother. The joy in her life right now, her only safety net: choir rehearsals.

William Dehning eloquently states in his book that choral music is temporary in nature: “Everything is borrowed, on loan: the music, the people, all of it...they are not [ours]...never were. We won't get any of them back. They all are given back to Time” (*Chorus Confidential*, p. 122). Because I know this, every moment of every rehearsal I share with them matters. Everything I plan and do, I plan and do for them. **Why do I love rehearsals so much?** I love them because of the incredible human beings I make music with.

S.C.V.A. Fall Inservice

A Professional Development
experience that's actually
RELEVANT

**FRIDAY,
OCTOBER 16**

*Placentia Presbyterian Church
849 No. Bradford Ave. Placentia*

*Grab your colleagues, student teachers,
accompanists, music coordinators, and anyone else
involved in Choral Music!*

Register



*Michelle
Jensen*



*Joe
Schubert*



*Desiree
Lavertu*

today
scvachoral.org

**SOUTHERN CALIFORNIA
VOCAL ASSOCIATION**
*invites you to attend our annual
Fall Inservice, a Professional
Development Day for Choral
Directors, beginning at 9 a.m. on
Friday, October 16.*

READING SESSIONS for
High School and Middle School will
be presented by **MICHELLE JENSEN**
of Azusa Pacific University, and by
JOE SCHUBERT of Anaheim Union
High School Dist. Every attendee
receives a music packet!

PRESENTATIONS include
"MORE Vocal Warm-ups for All
Ages" presented by the insightful
and witty **DESIREE LAVERTU** of
Occidental College (back this year by
popular demand), and "Teaching
Sight-Singing-How to Get Started"
presented by the energetic and ever-
informative **HEATHER GOLD** of
Manhattan Beach Unified School Dist.
Other highlights include "Successful
Techniques for Working with Non
Pitch Matchers," "Achieving Fine
Tone with Beginning or Intermediate
Choirs," and "Including the Classics
in Festival Repertoire," as well as
other valuable techniques and tools
you can take back to rehearsal!

BECOME A CERTIFIED FESTIVAL ADJUDICATOR

*After an introduction of the festival
adjudication process, those wishing
to be certified will submit a sample
adjudication of two guest choirs.
Submissions will then be evaluated
privately for possible certification.*

**ALL
THIS
FOR
\$60!**



*Scan code to register!
(So high-tech!)*

Sr. High Honor Choir

Karen Garrett, VP & Crystal Stone, VP/II



THANK YOU TO OUR AUDITION SITE HOSTS AND JUDGES!

With Honor Choir auditions over I'd like to take this time to sincerely thank all of our Audition Site Hosts and Audition Judges for their time and talents making the auditions a positive and musically enriching experience for our students.

HELPING STUDENTS TO COPE

If your student was not selected for the 2015 Honor Choirs, please encourage them to continue their musical studies and try again in 2016. Many students, after more sight reading and musicianship studies, are successful the 2nd time. All students now receive their audition forms back and it can be a great tool to discuss possible areas of improvement and growth. It may also be a good time to talk to ALL singers about good audition preparation and the feelings that come when one "doesn't make it." Relay stories about your own successes and disappointments and of course don't forget to celebrate those singers who will be a part of the Honor Choirs this year!

CALL FOR VOLUNTEERS!

Now we look forward to our first rehearsal on Saturday, October 24th at Fullerton College and the Honor Choir Weekend Nov. 20th and 21st at the University of Redlands. We respectfully request that all directors who have students who successfully auditioned for the choirs volunteer on one of the two weekends. A few weeks before these two weekends you will receive an e-mail link to **VolunteerSpot.com** requesting people to: check in singers, help sell and distribute concert tickets, assist with part checks, distribute T-shirts, chaperone choirs, usher at the concert, etc. We will need about 15 people for each weekend.

Without your help the students do not have the support and organization that they need and deserve. So when you see that e-mail link to *VolunteerSpot* show your support by signing up. Coming to the rehearsals also gives you an opportunity to see our brilliant conductors at work, another way to bring fresh ideas back to your classroom and connect with the choral community.

Part Checks

If you have students in the Honor Choir they will be doing part check testing at 8:00 a.m. Saturday morning Oct. 24th when they arrive at Fullerton College. Singers traditionally have only 10 days to one week to study before the first rehearsal. Please give them the music IMMEDIATELY when it arrives at your school and help them to learn the music. The rehearsal tracks are available for download on the SCVA website. A well-prepared singer is a confident singer!

Important Dates to Remember:

- Saturday, October 24th 8:00 a.m.-4:00 p.m.: Fullerton College
- Friday, November 20th and Nov. 21st – all day and evening: University of Redlands
- The concert is Nov. 21st at 7:00 p.m. at Redlands University Chapel. There is one free ticket for each director with a student in the Honor Choir at "Will Call". General Admission tickets are \$10.00



SCVA Festivals: A Tradition to Cherish!

*Nancy Ludwig, VP of Festivals I;
Melva Morrison VP of Festivals II*



We are so privileged to be part of SCVA! Our organization represents thousands of singers; hundreds of choral directors; accompanists; voice teachers; elementary, secondary, collegiate and graduate institutions. We have an outstanding history of providing support for the “first art” in Southern California. Other organizations look to us for “how to” advice due to our longevity, great record keeping, passion for improving our musical skills, and providing practical workshops with “hands-on” (or voices on!) experiences.

One of the finest aspects of SCVA is the large number of festivals that we host every year. We provide adjudicators, plaques, forms, guidelines, repertoire suggestions, and the support that EVERY director needs – those who are first year teachers as well as those of us who have attended five festivals each year for the past 27!

We need our membership to volunteer to host festivals. You may select the date that works best, have your choir perform free, save money on buses, perform in your own space, and have your administration take notice as other choirs arrive at your site to perform. You may choose to host a novice, open, or advanced level festival; women’s, men’s, or mixed voices; high school, middle school, or elementary school level; and sight reading or regular. The first year experiment using sight reading as an element at several sites proved to be successful and we hope to offer more this year. Deadline to sign up to host is November 1st – please do so as soon as you can. Online host application process is easy.

As choral directors we are all intensely busy, particularly second semester. So, why do we add festival attending, hosting, adjudicating, arranging festivals, assigning adjudicators, mailing plaques, depositing payments, tending the website, accommodating requests, etc. to everything else that we do? Because it is of VITAL importance to our students’ musical experiences and a source of pride for all parties concerned; as well as a checkpoint for all of us to make sure that we are challenging ourselves and our choirs to meet and exceed our music standards. Talk about immediate and direct assessments – we do that on a daily basis, but what a great way to open the eyes of our administrators, parents, and community!

Long live our festival tradition!



Young Women's and Young Men's Harmony Festivals

Mark Freedkin, VP of Barbershop Harmony Festivals



We are pleased to invite you to this year's Barbershop Harmony Festivals for Young Women and Young Men. Both events will be held at the Robert B. Moore Theater on the campus of Orange Coast College in Costa Mesa. The 11th annual "**Diva Day**" Young Women in Harmony Festival, sponsored by the Harborlites Chorus, will be held on Saturday, February 6, and the 16th annual "**Young Men's Harmony Festival**" will be held on Saturday, February 20, sponsored by the Masters of Harmony. Both of these events will provide a unique musical opportunity for your singers and will provide a positive boost to your choral music program.

Each event will consist of morning and afternoon clinics and rehearsals, followed by a public performance in the evening with the respective adult choruses. There will also be a clinic for music educators who would like to participate in discussion of how the barbershop style is taught and how it can be used to attract more young men and women into your program.

The early application fee is only \$25 per singer for applications that are submitted by Friday, November 13. After November 13, the application is fee \$30 per singer. The sponsoring choruses will cover the remaining costs for all sheet music, practice CDs, rehearsal facilities, guest clinicians and performance costumes. Each singer will receive a commemorative t-shirt. We will also provide lunch and dinner for the singers, choral directors and any adult chaperones accompanying the singers.

Please download and print the appropriate application forms from the SCVA website. Complete and return the applications and forms, along with payment by cash, check or money order payable to **Harborlites** (for Diva Day) or **Masters of Harmony** (for the Young Men's Festival). Each event is limited to 250 participants, so be sure to submit your applications early. Note that these festivals are completely separate events, and you must send the appropriate forms and payments to the proper recipient.

Young Women's Festival Only:

In order to accommodate more schools, we are limiting the number of singers per school to twelve (12). Ideally we suggest 1-2 tenors, 3-4 leads, 2-3 baritones and 3-4 basses. This will allow you to perform the music as a group and use this group to help your other students learn the joy of singing four-part harmony, barbershop style. Send applications for all students you wish to participate, indicating those students beyond the initial 12 that you wish to put on the waiting list. We will try to accommodate as many as we can.

Young Men's Festival Only:

There is no limit to the number of singers from your school that wish to participate, but please submit your applications early to ensure that all of your singers can be accommodated.

We look forward to receiving your applications. Please contact us if you have any questions about our festivals.

Diva Day (Young Women's Festival)
Karen Ridout
Harborlites Chorus
Home: (714) 847-0787
Mobile: (714) 319-2325
Email: kridout@socal.rr.com

Young Men's Harmony Festival
Mark Freedkin
Masters of Harmony
Home: (949) 559-9621
Mobile: (714) 357-1187
Email: mfreedkin@yahoo.com

WEBSITE UPDATE

Mark Freedkin, SCVA Webmaster



High School Honor Choir Audition Applications

More than **580** high school singers used our website to submit their Honor Choir Audition Applications online. Everything worked very smoothly, although there were a few students who didn't enter their director's or their own e-mail address accurately, and all of those applications were automatically routed to me for manual correction. There were also a few directors whose students used more than one e-mail address for their director, which also required some manual correction by me. Using a single e-mail address will allow you to see a complete list of all your singers on the Approve/Reject page.

As we continue to enhance and automate our website processes, we would appreciate everyone's help in ensuring that e-mail addresses are entered accurately, and that directors only use a single e-mail address that will not be blocked.

Automated E-mail Broadcast Messages

A number of automated e-mail confirmation and broadcast messages are routinely sent from our website to choral directors for various events. Please ensure that your e-mail system can accept incoming messages from "**admin@scvachoral.org**" so you can receive all of those messages. In some cases, you may need to contact your school district's network administrators to prevent those messages from being rejected as suspected SPAM (unsolicited e-mail).

Please also be aware that if you just reply to any of those automated broadcast messages, your response will be sent to me (as webmaster), and I must then forward your message the originator. For more efficient communication, please do not reply directly to any of those messages. Instead, please send your response directly to the original sender's e-mail address.



SCVA Presents

Choir Directors

READ

MEAN

TWEETS



Check out our video at:
<http://tinyurl.com/scvavideo>

2016 SCVA VOCAL JAZZ & A-CAPPELLA FESTIVAL!

Christine Tavares-Mocha SCVA Vocal Jazz/A cappella VP

Happy Fall my SCVA colleagues! Now that you are in full swing in your new school year, as you are planning your upcoming educational calendar please consider our SCVA Vocal Jazz and A Cappella Festival. This year's featured performers will be Cal State Long Beach's Cole Conservatory Vocal Jazz Group "*Pacific Standard Time.*" Our esteemed adjudicators, Cal State Long Beach Vocal Jazz Director Christine Guter, and Grammy nominated Jeremy Fox will be in attendance to adjudicate and clinic each of our groups. This year we are beginning a new group schedule as schools will be coupled with 3-4 other schools. It is SCVA's hope that this process will cultivate not only more educational growth through having a full audience during the adjudication and clinic, but will also enhance the performer's experience. In other words, a great audience cultivates a great performance. Here is our proposed festival schedule, and we hope to see you in March! Registration is due by January 8th, 2016 or until filled.

SCVA Vocal Jazz & A-Cappella Festival
Friday March 18th, 2016
Valencia High School Theatre, Valencia, Ca.

Adjudicator/Clinicians:

Grammy Nominated Jeremy Fox and CSULB Cole Conservatory Professor Christine Guter

College Showcases: College of the Canyons Vocal Jazz

CSULB Pacific Standard Time Concert at 7:30pm

The festival is open to all levels, novice through advanced. The fee is \$175.

Location: Valencia High School, 27801 N. Dickason Dr. Valencia, Ca. 91355

Time: 11:30am – 6:30pm with concert beginning at 7:30pm

Equipment: 16 microphones

Provided: Piano, Bass Amp

Cost: \$175 per group

Evening Concert with guest artists Cal State Long Beach "Pacific Standard Time!"

On the next page is an example of what the line up will look like... each group stays for the duration of that group's performances.

Please email me if you have any questions! cmocha@hartdistrict.org

Group A

A-1 11:00

A-2 11:30

Noon Concert College of the Canyons

A-3 12:30

A-4 1:00PM

Group B

B-1 1:30

B-2 2:00pm

B-3 2:30pm

B-4 3:00pm

Group C

C-1 3:30pm

C-2 4:00pm

C-3 4:30pm

C-4 5:00pm

Group D

D-1 5:30

D-2 6:00

D-3 6:30

**7:30pm Pacific Standard Time Concert
Announcing the 2016 California All State
Vocal Jazz Auditions!**

2016 California All State Vocal Jazz Auditions

California All State Vocal Jazz Auditions are fast approaching! If you have a student who is interested, have them visit www.cbda.org and look up audition materials and information on how to apply. Those students that are selected will perform in a concert, with a few days of rehearsal, for the California All-State Music Educators Conference in Fresno, CA on February 10-13, 2016. Concert will be held on Friday, February 12th. Deadline is December 1st.



This year's California All State Vocal Jazz director is Dr. Kate Reid. Dr. Kate Reid is associate professor of jazz voice & program director for Jazz Vocal Performance in the Department of Studio Music and Jazz at the University of Miami Frost School of Music. An acclaimed jazz singer & pianist, Reid joined the Frost faculty in 2013 after serving as chair of the music department & head of the applied music & jazz programs at Cypress College in California. She is in demand as a guest artist, & clinician at jazz & choral festivals through the United States & Canada. Reid earned M.M. & D.M.A. degrees in Jazz Vocal Performance from UM Frost School of Music & a B.M. in Jazz Studies from Western Michigan University.

Vocal Jazz Improvisation – Approaching “Scatting”

Christine Tavares-Mocha SCVA Vocal Jazz/A cappella VP

Last year I posted an article helping vocal directors with this question... ***How do I help my students work on their improvisation when they sing?***

The answer was simple: Listening and then mirroring; copying! Last year we discussed memorizing a vocal improvisation, specifically Sarah Vaughan’s *All of Me*. This year, I challenged my students to go a step further. Instead of copying a vocalist’s improvisation, I had the vocalists memorize a saxophone improvisation solo. I played three examples of a solo on the tune “All the Things You Are.”

The first example was Stan Getz’s solo from the *Essential Stan Getz* Collection. We discussed Stan Getz’s tone and sound, then John Coltrane’s and finally Chris Potter. We compared and contrasted what was alike in their sound and soloing, and also what was different.

Next, we took the assignment a step further. We memorized Stan Getz’s solo on “All The Things You Are.” At 1:03-2:00 min on the track, I had students try and find words or sounds that would go with Stan Getz’s tone. I then had the students memorize the same solo and had each student sing along with Stan Getz’s solo.

Finally, I used my amazing resource; YouTube! I found the “karaoke” (band in a box) that played “All the Things You Are” at 130bpm, then 150, then 200bpm and heard the students sing back Stan Getz’s solo. Originally, the students did not think that they could memorize a 1 minute solo, yet alone do it without his lead track; but by the end of the week, not only were students singing Getz’s solo by memory, they were doing it twice as fast. Once the students gained confidence in this, they began to venture away from Stan Getz’s solo to begin creating their own ideas, and then return back to the original solo.

Why is this important? It gives students a road map and something to start with. It also takes away the fear of having the student come up with ideas on his/her own. It’s very hard to pull ideas from a file folder if that file is empty!

I would love to hear what your students think after this experiment and if you have any input on what you experienced as a teacher! There is not one way to start teaching jazz improvisation, but hopefully this will give you an idea on how to get started if you need one. Please email me and please share what has worked for you as a teacher too! I would love to column other ideas that teachers have found to ignite improvisation!

Swing on!

ANNOUNCING THE 2015 SCVA REGIONAL HONOR CHOIR CONDUCTORS

Lynne Gackle is the Professor of Ensembles and Associate Director of Choral Activities at Baylor University (Waco, TX) where she conducts the Baylor Bella Voce (Women's Ensemble) and the Baylor Concert Choir. Gackle has conducted All-State choirs in 28 states, several divisional ACDA honor choirs and two ACDA national honor choirs. Internationally, she has conducted choirs in Brisbane, Germany, Calgary, Vienna and China. Lynne has served as president of the ACDA-Florida and the ACDA's Southern Division as well as in a variety of other roles. The Florida ACDA chapter awarded her the Wayne Hugoboom Distinguished Service Award for dedicated service, leadership, and excellence and, in 2012, she was awarded Baylor's Outstanding Faculty Award in Research. Currently, Dr. Gackle is the editor of Choral Artistry for the Singer with Walton Music and the Lynne Gackle Choral Series for Colla Voce Music, Inc. Lynne is the author of Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice, published by Heritage Music Press.



CHRISTOPHER PETERSON is Professor of Music at California State University, Fullerton where he directs the CSUF Concert Choir, the Titan Men's Chorus, and teaches classes in choral music education. In spring 2011 he was named the 2010-2011 Cal State Fullerton ASI Outstanding Educator of the Year. From 2001–2007 he was Assistant Professor of Music at the University of Wisconsin-Milwaukee. Dr. Peterson taught music in the public schools of Maine for nine years. He is a published author of professional articles, a contributing author for educational textbooks, and an editor, composer, and choral arranger for Hal Leonard Music Publishers. He is currently the Youth & Student Activities Chair for the California Chapter of the American Choral Directors Association (ACDA). He is also the Western Division representative for the National Association for Music Education's (NAfME) Council for Choral Education. As an active clinician, adjudicator and conductor, Dr. Peterson has been invited to over thirty US states, five Canadian Provinces, and nine countries. Presently, Chris sings bass with the Masters of Harmony.

Angel M. Vázquez-Ramos, Ph.D. Assistant Professor and Director of Choral Studies at California State University, Bakersfield is a native of Carolina, Puerto Rico. He teaches undergraduate courses in music education, choral conducting, and conducts the University Singers and Chamber Singers. Before his appointment to CSUB, he served as Director of Choral Music Education at Chapman University from 2010 to 2015. Before completing his doctoral studies at Florida State University, Dr. Vázquez-Ramos taught secondary choral music for seven years in the Tampa Bay Area. He previously held positions in churches in both Florida and California. He is currently serving on the California ACDA Board as the College & University R & S chair. He has published articles on assessment in music education and teacher preparation in the Journal of Research in Music Education, the International Journal of Choral Journal and the Florida Music Director.



For complete biographies, please visit www.scvachoral.org

Southern California Vocal Association

Harvard-West-Lake Upper School

3700 Coldwater Canyon, North Hollywood, CA 91604

www.scvachoral.org / email: scvamail@aol.com



IMPORTANT DATES & DEADLINES

High School Honor Choir Audition Times/Sites Posted	September 22, 2015
High School Honor Choir Auditions	September 26, 2015 October 3, 2015
SCVA Fall In-Service Early Registration Deadline	September 29, 2015
High School Honor Choir Audition Results Posted	October 8, 2015
SCVA Fall In-Service	October 16, 2015
High School Honor Choir Rehearsal	October 24, 2015
Festival Host Application Deadline	November 1, 2015
High School Honor Choir Weekend	November 20 & 21, 2015
Diva Day	February 6, 2016
Young Men's Harmony Festival	February 20, 2016
California All-State High School Honor Choirs	February 11 - 13, 2016
ACDA Western Division Conference	February 24 - 27, 2016
SCVA Vocal Jazz & A Cappella Festival	March 18, 2016