

S.C.V.A. NEWS

Southern California Vocal Association December 2012

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A MESSAGE FROM THE PRESIDENT

John Hendricks

There are those events in our personal, artistic, and professional lives that unexpectedly “linger” with us for some time to come—often for years-- memories of unanticipated inspiration, acts of generous kindness, instances of witnessing effusive excellence, or even feeling an intangible gratitude for making new friends and colleagues. I know that we’ve all had them. Today, the High School Honor Choirs weekend is still firmly front and center in my mind, as it was a truly powerful two days of music making on November 16 and 17. Rodney Eichenberger, Jonathan Talberg, and Lori Marie Rios were electrifying in their work with our young singers, and the rehearsals and performance were an unforgettable opportunity to experience the best of what our students and members have to offer. The event was a stunning example of why we all do what we do in our classrooms for our students on a daily basis, and I was particularly struck by how many times I was told by participants, “this was the best experience I have ever had.”

The Honor Choirs weekend was also a poignant and potent reminder of why we must redouble our efforts to ensure that choral music programs in California schools not only survive, but also thrive and grow significantly. Every student in our state deserves the invaluable opportunity of making music in a school choral ensemble, of being unhindered in striving to fulfill his or her potential in our art, and of being inspired by that “best ever” experience. This is why your SCVA is working tirelessly in conjunction with ACDA, CMEA, and a coalition of other professional organizations as Stand Up 4 Music (standup4music.org) with the California State Legislature to reach the goal that our programs will be the most-supported and best run in the nation. I am absolutely convinced that choral music education in California can be appropriately and even abundantly funded, but that this will only be accomplished when enough parents, educators, and ultimately—voters-- unequivocally and unapologetically demand and require that it be done.

I believe that for us to succeed, we must all must play a particularly active and proactive part in this quest. Let us do this from a point and attitude of strength, rather than via defense, as our best efforts and outcomes—the examples that often garner the most prominent publicity—are exceptional. Let us aggressively and proudly “beat the drum” for choral music education. Let us all do something each and every day, be it small or large, toward achieving this goal. We are now all advocates and public ambassadors for choral music education, whether or not we intended to become these. Thus, we now have the responsibility to be ready, at every moment, to clearly articulate our aims to all who will inevitably, and even unexpectedly, ask us to do so. This is a great opportunity for us, and we must be prepared to enthusiastically convince one person at a time that choral music education is critical to the success of our students as they become prosperous, broadly knowledgeable adults, and citizens of an interconnected and truly multi-cultural 21st century world.

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A Message from the President (continued from Page 1)

John Hendricks

As for just a few of those, among many, who are already “doing their part”, I’d like to express my deepest gratitude to the many volunteers and directors from our region who so selflessly volunteered at the SCVA Honor Choirs event, and prepared our students so expertly. I’d also like to specifically acknowledge the highly innovative, dedicated, and enlightened leadership of Tina Peterson and Karen Garrett, our SCVA Vice Presidents of Senior High Honor Choirs, who so generously gave countless hours to guide the event to a resounding success. You have truly gone beyond “above and beyond.”

To our members, I wish you, your families and loved ones the very happiest of holidays. In this season of camaraderie, reflection, and anticipation, may we all look forward to the day when we will be able to speak with a humble yet steadfast confidence that we have succeeded in our mission to place music programs in a prominent position in ALL of our California schools. I know that this can and will be accomplished through our tireless, persistent, and innovative collective efforts. Today, I vow to do my part. As always, I welcome and encourage your feedback at jhendricks@buckley.org.

What a Wonderful Weekend of Music Making

Tina Peterson, VP, High School Honor Choirs

What a pleasure to hear over 280 talented high school students singing beautiful literature under the batons of such inspiring conductors. The choirs under the direction of Lori Marie Rios – Men’s Choir, Jonathan Talberg - Women’s Choir and Rodney Eichenberger - Mixed Choir, provided the students with an experience musical experience, beyond the level of a master class or college rehearsal. It was definitely an experience our students will remember for a lifetime. Perhaps most importantly these young choral artists will bring back to your classrooms a deeper understanding of the process, as well as the beauty of the product, so appreciated by the audience. We had a sold out house of 1,200 on a rainy Saturday night! We hope you will ask your singers to share their musical experiences of this life-changing weekend. Why not ask them to share a new warm-up they may have learned in rehearsal or a story or two about the literature they sang.



There are many to thank for this successful weekend; much thanks go to John Hendricks, our SCVA President for being there whenever needed, Karen Garrett our Honor Choir VP II and not least our host for the weekend, Jeff Huls, Choir Director at Santa Monica High who so graciously offered the Santa Monica HS facilities for the weekend’s rehearsals as well as the beautiful art deco Barnum Hall for the final concert. The weekend would not have been possible without the help from the many choir directors who stayed Friday and Saturday to organize, sell tickets, supervise students and in general “make things happen.” Please remember to thank our countless number of honor choir audition judges and those who hosted judging sites. Lastly to you, the choir directors, who train these talented and well-prepared singers. Congratulations to all on a successful 2012 High Honor Choir experience!

Barbershop Harmony Festivals

Mark Freedkin, VP of Barbershop Harmony Festivals



This year's Barbershop Harmony Festivals for Young Women and Young Men are filling up, but we can still accommodate additional singers who wish to participate. Both events will be held at the Robert B. Moore Theater on the

campus of Orange Coast College in Costa Mesa. The 8th annual "**Diva Day**" Young Women in Harmony Festival, sponsored by the **Harborlites Chorus**, will be held on Saturday, February 2, and the 13th annual "**Young Men's Harmony Festival**" will be held on Saturday, February 16, 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 a hands-on demonstration of how the barbershop style is taught and how it can be used to attract more young men and women into your program. Although the early-registration deadline has passed, the application fee is still only \$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 will be limited to a maximum of 250 participants, so be sure to submit your applications early. Note that these festivals are separate events, and you must send the appropriate forms and payments to the proper recipient.

IMPORTANT: Both of these popular events are filling up quickly, so please contact the responsible coordinator to ensure that there is still room for your singers.

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 who wish to participate, but please submit your applications early to ensure that all of your singers can be accommodated. We also request that you select your better singers to help maximize the musical quality of the event.

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
E-mail: kridout@socal.rr.com

Young Men's Harmony Festival
Mark Freedkin
E-mail: mfreedkin@yahoo.com

Online Festival Registration is as Easy as Ever!

Nancy Ludwig and Melva Morrison, Festival VPs



Registration to participate in festivals is now open online and we are excited to announce that we have 60 festival offerings! This means even more fantastic opportunities for your choirs to attend an SCVA festival throughout the Southern California Region! There are both middle school and high school offerings at the Novice, Open, and Advanced levels.

The deadline to register for a festival is March 1, 2013, but early registration is encouraged. Since opening the list on November 9 we've had over 150 groups register for festivals and already three festivals are closed as of November 15. Register as soon as you can to insure attendance at the festival location that works best for you. **Late registrations will not be accepted.**

The cost per choir for each festival is \$85, and you may access the online registration form at <http://www.scvachoral.org/festivals.php>. Your registration is not complete until payment has been received. Any registrations that are not paid within 30 days from the initial date of submission will be cancelled. In addition, we cannot process your registration unless you are a current member of SCVA. If your membership is not current please purchase it online or add \$45 to your check amount.

Questions? Contact Nancy Ludwig at: nancy ludwig6@gmail.com, or Melva Morrison at: melsmusic@verizon.net. You may also visit the FAQ page at: http://www.scvachoral.org/festival_faq.html.

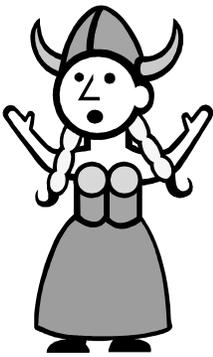
Junior High/Middle School Festivals

Day	Date	Time	Site	City	Level	Type	Host
Tues	3/19/13	9:00am	Menifee Valley MS	Menifee	Open	Open	Tom Oliver
Tues	3/19/13	12:00pm	Menifee Valley MS	Menifee	Open	Open	Tom Oliver
Wed	3/27/13	10:00am	Baldwin Park PAC	Baldwin Park	Open	Open	Suzanne Brookey
Wed	3/27/13	10:00am	David Starr Jordan MS	Burbank	Open	Open	Christine DeMore
Thurs	4/04/13	10:00am	Las Flores MS	Mission Viejo	Open	Open	Elena Benefield
Tues	4/09/13	9:30am	Oaks Christian School	Westlake Village	Open	Open	Edward Rouse
Tues	4/16/13	9:00am	James L. Day MS	Temecula	Open	Open	Patricia Halic
Tues	4/16/13	1:00pm	James L. Day MS	Temecula	Open	Open	Patricia Halic
Wed	4/17/13	5:00pm	Monrovia HS	Monrovia	Open	Open	William Moore
Tues	4/23/13	10:00am	Las Flores MS	Las Flores	Open	Open	Elena Benefield
Thurs	5/09/13	10:00am	Glendale Adv. Academy	Glendale	Open	Open	Brenda Mohr
Fri	5/10/13	8:00am	Ramirez Intermediate	Eastvale	Open	Open	Jill Geist
Fri	5/10/13	11:00am	Manhattan Beach MS	Manhattan Beach	Adv	Open	Heather Gold
Fri	5/10/13	12:30pm	Ramirez Intermediate	Eastvale	Open	Open	Jill Geist
Thurs	5/16/13	10:00am	Bernardo Yorba MS	Yorba Linda	Open	Open	Linda Nason
Fri	5/17/13	9:30am	Segerstrom HS	Santa Ana	Open	W/M	Greg Ellis
Fri	5/17/13	1:00pm	Segerstrom HS	Santa Ana	Open	Mixed	Greg Ellis
Thurs	5/23/13	9:30am	Bellflower Civic Aud.	Bellflower	Open	Open	Carolyn Kelley
Thurs	5/23/13	9:30am	Oak Middle School	Los Alamitos	Open	Open	Rachelle Randeem
Fri	5/24/13	9:30am	Oak Middle School	Los Alamitos	Open	Open	Rachelle Randeem

High School Festivals

<i>Day</i>	<i>Date</i>	<i>Time</i>	<i>Site</i>	<i>City</i>	<i>Level</i>	<i>Type</i>	<i>Host</i>
Tues	3/12/13	7:30pm	Harvard-Westlake School	Studio City	Adv	Chamber	Rodger Guerrero
Fri	3/15/13	2:30pm	Garden Grove HS	Garden Grove	Open	Open	Samuel Nunez
Mon	3/18/13	9:30am	Chaparral HS	Temecula	Open	Open	Rob Hodo
Tues	3/19/13	9:30am	Chaparral HS	Temecula	Open	Open	Rob Hodo
Tues	3/19/13	4:00pm	Golden Valley HS	Temecula	Open	Open	Kerry Riccio Aguero
Wed	3/20/13	10:00am	Murrieta Mesa HS	Murrieta	Open	Clinic	Jeffrey Kopasz
Thurs	3/21/13	9:00am	Pacific HS	San Bernardino	Open	Mixed	Diane Trotter
Tues	3/26/13	10:00am	Baldwin Park PAC	Baldwin Park	Novice	Open	Suzanne Brookey
Tues	3/26/13	3:00pm	Baldwin Park PAC	Baldwin Park	Adv	Chamber	Suzanne Brookey
Wed	3/27/13	10:00am	Segerstrom HS	Santa Ana	Open	Chamber	Mark Henson
Thurs	3/28/13	10:00am	Beckman HS	Irvine	Open	Mixed	Nancy Stuck
Thurs	3/28/13	1:00pm	Beckman HS	Irvine	Open	Mixed	Nancy Stuck
Wed	4/03/13	9:00am	Fullerton Union HS	Fullerton	Open	W/M	Scott Hedgecock
Wed	4/03/13	1:00pm	Fullerton Union HS	Fullerton	Adv	Open	Scott Hedgecock
Fri	4/05/13	9:00am	Jurupa Valley HS	Mira Loma	Open	Open	Melva Morrison
Fri	4/05/13	1:00pm	Jurupa Valley HS	Mira Loma	Open	Women	Melva Morrison
Tues	4/09/13	10:00am	Jurupa Hills HS	Fontana	Novice	Open	Darrin Schuck
Tues	4/09/13	7:00pm	Cal Lutheran Univ.	Thousand Oaks	Open	Open	Janna Wilhelm
Tue	4/09/13	7:00pm	Eastlake HS	Chula Vista	Open	Open	Joseph DeMers
Thurs	4/11/13	9:30am	Redlands East Valley HS	Redlands	Open	Open	Rita Stevens
Fri	4/12/13	10:00am	Arlington HS	Riverside	Open	Open	Tim Lutz
Fri	4/12/13	1:00pm	Arlington HS	Riverside	Open	Open	Tim Lutz
Tues	4/16/13	10:00am	Segerstrom HS	Santa Ana	Open	Men	Mark Henson
Tues	4/16/13	2:00pm	Segerstrom HS	Santa Ana	Open	Mixed	Mark Henson
Wed	4/17/13	10:00am	Segerstrom HS	Santa Ana	Novice	Women	Mark Henson
Wed	4/17/13	2:00pm	Segerstrom HS	Santa Ana	Adv	Women	Mark Henson
Fri	4/19/13	10:00am	Beaumont HS	Beaumont	Novice	Open	John Fieldhouse
Tues	4/23/13	6:00pm	Mark Keppel HS	Alhambra	Open	Open	Tony Azeltine
Wed	4/24/13	5:00pm	Monrovia HS	Monrovia	Open	Open	William Moore
Wed	4/24/13	6:00pm	New Hope Church	El Monte	Open	Open	Jennifer Stanley
Thurs	4/25/13	6:00pm	First Christian Church	Downey	Open	Open	Robert Petersen
Fri	4/26/13	7:00pm	First Christian Church	Downey	Open	Open	Robert Petersen
Tues	4/30/13	7:00pm	Thacher School	Ojai	Open	Open	Bill Wagner
Thurs	5/09/13	2:00pm	Glendale Adv. Academy	Glendale	Open	Open	Brenda Mohr
Thurs	5/09/13	4:00pm	Corona HS	Corona	Open	W/M	Amy Salazar Basilan
Thurs	5/09/13	7:00pm	Glendale Adv. Academy	Glendale	Adv	Mixed	Brenda Mohr
Wed	5/22/13	2:00pm	Montebello HS	Montebello	Open	Open	Nancy Schwartz
Wed	5/22/13	7:00pm	Montebello HS	Montebello	Adv	Open	Nancy Schwartz
Thurs	5/23/13	1:00pm	Bellflower Civic Aud.	Bellflower	Open	Open	Carolyn Kelley
Thurs	5/30/13	9:00am	Marshall Fundamental	Pasadena	Open	Open	David Pitts

BYORD (Bring Your Own Recording Device): We will continue with BYORD for the 2012 SCVA Festivals. While we did experience a few “technical difficulties” last year, BYORD allows recorded adjudicator comments to be provided to the director in any audio format the director desires, and the audio files are available immediately at the end of the festival. If you do not bring a recording device to your festival, you will receive two written adjudications. Some festival hosts may choose to provide digital recordings of adjudicator comments, but if your festival host does not, then plan to bring your own recording device. There are MANY devices that can serve this purpose. Please email us if you need more information.



Vocal Solo Competition

Jeffe Huls, VP-Vocal Solo Competition

Solo Vocal Competition expands its horizons



We are pleased to announce the pilot year of the SCVA Solo Vocal Competition and Small Ensemble Festival. We are very excited to move forward in a new direction that will continue to serve your needs as educators. Taking our cue from other states around the country as well as from instrumental solo ensemble festivals, we will now have a place for students performing duets, trios, and small ensembles to get feedback from an adjudicator and receive a rating in a festival setting.

This year we will have 4-5 sites hosting with the hope that in future years, teachers may choose to host a festival in the same way that they host a choral festival. While the focus of the solo competition remains classical and virtually unchanged, students may now perform solos, duets, trios, and small ensembles (no more than one on a part) in the classical, musical theater, and barbershop genres at the festival. In future years we hope to add vocal jazz as well. The adjudicator will provide written and oral feedback at the festival and will fill out a rubric (included here) to determine the rating. The rubric will serve as an invaluable tool, both in preparing the students, helping them listen and be self critical, and bettering their own performance. There is also a “comments only” option for those performers not wishing to receive a rating.

The festival fee is \$25 per soloist and \$30 for each ensemble performance. Registration and payment for each festival must be completed online. Performers will sign up for a location and block of time in which they wish to perform. Students may be moved to an alternate site if there are not enough registrants to keep a site open.

The solo vocal competition is open to middle school and high school age students only. However, performances for the festival (solo or ensemble) are open to elementary through high school. Following the performance at a festival, the site host will present the adjudication form to the performers to take home which will provide instant feed back. In the mail, each performer will receive a certificate from SCVA imprinted with their name and their rating. Students who participate in the classical vocal competition will receive oral and written comments in lieu of a rating.

At the judge’s discretion, he/she will select between 0-6 classical solo students per site as exemplary and they will move on to the final round in March to compete for scholarship awards. The finalists will be notified via mail the week following their performance. Included here are some rules and guidelines as well as a sample rating rubric. Festival registrations will open in early December and continue into early January. I look forward to hearing your students perform and hope you will consider adding a solo and/or small ensemble unit to your curriculum.

SCVA Vocal Solo Competition & Small Ensemble Festival

Eligibility

Any director/voice teacher with a current membership in SCVA is eligible to send students to the competition and/or festival. Eligible students must be in grades 6-12 for the classical vocal solo competition. Eligible students must be in grades 3-12 for small ensemble festival.

Participation Fees

\$25 for a solo performance

\$30 for duet, trio, quartet, small ensemble

Guidelines and Rules

- To be eligible for the vocal solo competition, students must perform a classical music solo. A selection from the 26 Italian art song book, or equivalent is recommended. For the competition, selections from the musical theatre genre are not acceptable.
- To be eligible for a rating, students must perform a solo or an ensemble piece from the classical or musical theatre genre.
- Choreography is not permitted.
- Ensemble pieces may be performed with no more than one person per part. (i.e. a five part madrigal will have 5 singers)
- Adjudicators will be provided with original copies of the selection with all measures clearly numbered or a rating will not be given.
- The use of illegally photocopied material will disqualify the soloist from the competition or prevent the ensemble from receiving a rating. The performance may take place for "comments only."
- All performers must provide their own accompanist.
- All solo performances must be accompanied.
- When performing music requiring accompaniment, recorded accompaniment is not acceptable. Only in the circumstance of performing modern or avant-garde music in which the use of recorded accompaniment was the composers intent, will an exception to this rule be appropriate.
- All solo performances must be memorized. Ensemble performances may choose to perform with scores.
- No rating or comments will be provided to soloists or ensembles who have not met the eligibility requirements.
- All performances will be allowed a total of 10 minutes, including exit and entrance to the performance space as well as oral comments from the adjudicator.
- Registrations to participate will only be accepted online.
- Ensemble performances and musical theatre performances will receive oral and written comments, as well as a rating based upon the performance rubric.
- Soloists who participate in the competition will only receive oral and written comments from the adjudicator.
- Soloists and ensembles may choose to participate for "comments only" and not be rated or considered for the competition.

	1	2	3	4	5	Totals
Tone Quality	<ul style="list-style-type: none"> ◆ The tone is unsupported, pushed, or breathy. ◆ Vowel shapes are spread or incorrect. ◆ The tone needs focus and resonance. 	<ul style="list-style-type: none"> ◆ The tone is frequently unsupported, pushed, or breathy. ◆ Vowel shapes are spread or incorrect most of the time. ◆ The tone needs more focus and resonance throughout performance 	<ul style="list-style-type: none"> ◆ The tone is occasionally unsupported, pushed or breathy. ◆ Vowel shapes require more consistency. ◆ Breath support and management are inconsistent. ◆ Focus and resonance needs more consistency particularly in high or low tessitura or difficult passages. 	<ul style="list-style-type: none"> ◆ The tone is free, healthy, vibrant and age appropriate most of the time. ◆ Vowel shapes are unified and accurate most of the time. ◆ Breath management is accurate most of the time. ◆ Focus and resonance are consistent and add vitality to the performance. 	<ul style="list-style-type: none"> ◆ Exemplary performance with a free, healthy, vibrant, and age appropriate tone throughout. ◆ Vowel shapes are consistently unified and accurate. ◆ Exemplary focus and resonance are consistent, age appropriate, and balanced even in the extremes of the vocal range. 	
Pitch	<ul style="list-style-type: none"> ◆ Pitches are performed incorrectly most of the time. ◆ Chords are not in tune. ◆ Intonation is unstable throughout. 	<ul style="list-style-type: none"> ◆ Pitches are frequently performed incorrectly. ◆ Chords are not in tune, especially at cadential points. ◆ Performance lacks a tonal center. 	<ul style="list-style-type: none"> ◆ Pitches are occasionally performed incorrectly. ◆ Chords are occasionally not in tune. ◆ Performance lacks tonal stability occasionally. 	<ul style="list-style-type: none"> ◆ Pitches are correct most of the time. ◆ Chords are in tune most of the time. ◆ Tonal stability is evident. Extremes of the vocal range or difficult passages rarely effect intonation. 	<ul style="list-style-type: none"> ◆ Pitches are all correct. ◆ Chords are in tune. ◆ Strong sense of tonal stability throughout. 	
Rhythm	<ul style="list-style-type: none"> ◆ Performers exhibit many rhythmic errors. ◆ Performers lacks a steady sense of pulse. ◆ Tempo is not appropriate for the selection. 	<ul style="list-style-type: none"> ◆ Performers exhibits frequent rhythmic errors. ◆ Performers frequently rush/drag the tempo. ◆ Attacks and releases are frequently not together. ◆ An inappropriate tempo is performed for much of the piece. 	<ul style="list-style-type: none"> ◆ Occasional rhythmic errors are evident. ◆ Occasional loss of consistent steady pulse. ◆ Attacks and releases are occasionally not together. ◆ An inappropriate tempo is performed for some of the piece. 	<ul style="list-style-type: none"> ◆ Rhythms are performed accurately most of the time ◆ Consistent steady tempo is exhibited most of the time. ◆ Attacks and releases are together most of the time. ◆ Ensemble performs with an appropriate tempo most of the time. 	<ul style="list-style-type: none"> ◆ Rhythms are performed accurately throughout. ◆ Ensemble performs with a steady tempo throughout. ◆ All attacks and releases are together and balanced. ◆ An appropriate tempo is exhibited throughout. 	
Dictation	<ul style="list-style-type: none"> ◆ The text is not pronounced accurately throughout. ◆ The beginning and ending consonants lack clarity throughout. ◆ Diphthongs are inaccurately performed. ◆ The text enunciation is stylistically inaccurate. 	<ul style="list-style-type: none"> ◆ The text is frequently mispronounced. ◆ The beginning and ending consonants are frequently inaudible. ◆ Diphthongs are frequently inaccurately performed. ◆ The text enunciation is frequently inaccurate for the style. 	<ul style="list-style-type: none"> ◆ Occasional errors in pronunciation are evident. ◆ The beginning and ending consonants are sometimes lacking clarity. ◆ Diphthongs are occasionally performed inaccurately. ◆ The text enunciation is clear and accurate for the style some of the time. 	<ul style="list-style-type: none"> ◆ Pronunciation is accurate most of the time. ◆ The beginning and ending consonants are clear most of the time. ◆ Diphthongs are performed accurately most of the time. ◆ The text enunciation is clear and accurate for the style most of the time. 	<ul style="list-style-type: none"> ◆ Exemplary pronunciation is accurate throughout. ◆ The beginning and ending consonants are clear. ◆ Diphthongs are performed accurately and beautifully. ◆ The text enunciation is clear and accurate for the style. 	
Interpretation	<ul style="list-style-type: none"> ◆ The phrasing is inconsistent throughout. ◆ The performance lacks dynamic contrast throughout. ◆ Syllabic stress is inaccurate throughout. ◆ Performance is stylistically inaccurate. 	<ul style="list-style-type: none"> ◆ The phrasing is inconsistent most of the time. ◆ The performance lacks dynamic contrast most of the time. ◆ Syllabic stress is inaccurate most of the time. ◆ Performance is stylistically inaccurate most of the time. 	<ul style="list-style-type: none"> ◆ The phrasing is consistent and appropriate some of the time. ◆ Appropriate dynamic contrast is exhibited some of the time. ◆ Syllabic stress is accurately performed some of the time. ◆ Occasionally the performance is stylistically inaccurate. 	<ul style="list-style-type: none"> ◆ The phrasing is consistent and appropriate most of the time. ◆ Appropriate dynamic contrast is exhibited most of the time. ◆ Syllabic stress is accurately performed most of the time. ◆ The performance is stylistically accurate most of the time. 	<ul style="list-style-type: none"> ◆ The phrasing is consistent and appropriate. ◆ Exemplary dynamic contrast is exhibited throughout. ◆ Syllabic stress is accurately performed throughout. ◆ The performance is stylistically accurate throughout. 	
Presentation	<ul style="list-style-type: none"> ◆ Balance between sections/parts is not evident. ◆ Stage deportment appears unrehearsed and distracts from the performance. ◆ Performers' facial expression does not match the selection throughout. ◆ The repertoire being performed is inappropriate for the strengths/abilities of the performers. 	<ul style="list-style-type: none"> ◆ Frequent inconsistencies in balance/blend is evident. ◆ The performers are frequently distracted. Attention to detail, including stage deportment is required to improve the overall performance. ◆ Performers' facial expression is inconsistent. ◆ Parts of the repertoire being performed is inappropriate for the strengths/abilities of the performers. 	<ul style="list-style-type: none"> ◆ Some inconsistencies in balance/blend is evident but only in extreme ranges, shifts in dynamics, or at difficult passages in the music. ◆ Stage deportment is appropriate most of the time with only occasional lapses in focus. ◆ Proper facial expression is exhibited some of the time. ◆ Repertoire being performed is appropriate but requires more rehearsal time, especially for difficult passages. 	<ul style="list-style-type: none"> ◆ Good balance between parts is apparent. ◆ Stage deportment is appropriate. ◆ Proper facial expression is exhibited most of the time. ◆ Repertoire being performed is appropriate. 	<ul style="list-style-type: none"> ◆ Balance between parts is exemplary. ◆ Stage deportment is rehearsed and professional at all times. ◆ Proper facial expression at all times adds the success of the performance. ◆ Repertoire being performed is appropriate and well-suited to the ensemble. 	

A Note from Christine Tavares

CAJ Vocal Jazz Representative

Summer Professional Development – is it right for you???

I hope that you are enjoying your time back in the classroom. Many of us are returning from a long deserved break, but knowing many of my friends who are educators, you may have attended some kind of professional development / workshop over the Summer. The goal of course for all of us is to become better teachers and benefit our students, therefore bringing joy to everyone involved. But what director has the time to do that during the school year? Recently, I participated in a boot camp of the music kind. That's right, I participated in a Summer Jazz Theory Boot Camp with Jason Smith and Jeremy Fox up in San Jose, California, along with a dozen other teachers. We learned how to arrange our own charts for our own vocal jazz students in the classroom, overall basic knowledge of jazz theory, jazz piano practice, and vocal microphone technique. The week included 13 hour days but in the end, you had a dozen educators who got schooled in a very, very good way. I know next summer might seem far away, but consider looking into a camp or professional development workshop for next year. Now is the time to make plans. My classroom instruction is already 10 times better than last year, and that alone was worth the week over summer as I enjoy my job that much more. In case you are interested in looking into the Jazz Theory Week long boot camp I attended, look into Jason and Jeremy's Jazz Theory Boot Camp <http://www.jazztheorybootcamp.com>



Junior High Honor Choir

Molly Peters, VP – Junior High Honor Choir

Junior High Honor Choir auditions are open to all 7-9 graders in your choirs! We have a great event planned for this year—Dr. Christopher Peterson will be the guest conductor for the April 27th, 2013 performance. For all of you who attended the SCVA Fall Workshop in October, you not only got to see a presentation with all kinds of great rehearsal strategies by Dr. Peterson, but you also got to see him do a mini-clinic with a high school choir. He has a great rapport with students, and because of that, I know your students will enjoy their experience at JHS Honor Choir immensely this year.



If you are a junior high or high school teacher who has not had students audition for the honor choir in the past, this is the year you should encourage them all to sign up. We have 5 audition sites to choose from that cover most of our SCVA region on two different dates, so it couldn't be easier for them. Or you! In addition to a 10 minute audition, students must of course attend one regional rehearsal as well as the Honor Choir performance in April.

The online sign-up can be found on the SCVA website homepage at the very top. Here is a list of the audition requirements, audition dates/locations, regional rehearsal dates/locations, and other information that you or your students may wish to know.

Audition Requirements

1. Sing a major scale up and down (a cappella)
2. Sing a major triad and a minor triad (a cappella)
3. Sing an octave (a cappella)
4. Sight read one melodic and one rhythmic example
5. Sing tonal memory patterns
6. Sing "*America*"/"*My Country 'Tis of Thee*" (a cappella)

Regional Audition Dates

- Saturday, January 26:** Venice High School, Venice
- Saturday, February 2:** Mesa Robles Middle School, Hacienda Heights
Lincoln Middle School, Santa Monica
Murrietta Mesa High School, Murrietta
Rancho Pico Junior High School, Santa Clarita
Travis Ranch Middle School, Yorba Linda

Regional Rehearsal Sites

- Saturday, March 9:** John Adams Middle School, Santa Monica
- Saturday, March 16:** Mesa Robles Middle School, Hacienda Heights

Final Rehearsal and Performance :

April 27 at John Adams Middle School, Santa Monica

As we are facing the busiest time of the year (for choral directors at least!), please remind your students to consider auditioning for Junior High Honor Choir. It will be a memorable experience for them, and will continue to build a lifelong love of music and singing.

SCVA HIGH SCHOOL HONOR CHOIRS 2012

The Mixed Choir



Directors: Jonathan Talberg, Lori Marie Rios, Rodney Eichenberger

The Maestros



The Women's Choir

The Men's Choir



Accompanists: Christopher Luthi, Sara Shakliyan, Joseph Schubert

Southern California Vocal Association

c/o The Buckley School

3900 Stansbury Ave. Sherman Oaks, CA 91423

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



IMPORTANT DATES & DEADLINES

SCVA Festival Registration Continues	
Harmony Festivals Registration Continues	
Junior High Honor Choir Auditions	January 26, 2013
Diva Day	February 2, 2013
Junior High Honor Choir Auditions	February 2, 2013
Young Men's Harmony Festival	February 16, 2013
SCVA Festival Registration Deadline	March 1, 2013
Jazz Festival	March 8, 2013
Junior High Honor Choir Regional Rehearsal	March 9, 2013
Junior High Honor Choir Regional Rehearsal	March 16, 2013
California All-State High School Honor Choirs	March 21 - 23, 2013
Junior High Honor Choir Concert	April 27, 2013
Show Choir Spectacular	May 4, 2013