

SCVA NEWS

Southern California Vocal Association June, 2015

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A MESSAGE FROM THE PRESIDENT

Rodger Guerrero

On May 21, I was fortunate enough to represent SCVA at the "Stand Up 4 Music" California Music Advocacy Day at the State Capitol. The idea for this significant gathering of leaders from all of California's professional music educators associations, in order to advocate for music education, was initially the brainchild of CMEA. It has since become a highly visible and politically influential event. The Music Advocacy Day began with Capitol Steps performances by various California public school instrumental ensembles and speeches supportive of music education from several California legislators. It ended with a well-attended "Stand Up 4 Music" Press Conference featuring excellent speeches by CMEA President Michael D. Stone, Lance Bass, and 2014 California Teacher of the Year, Michael Hayden (one of SCVA's own!).

In between these signature moments, perhaps more important work occurred in the background. It was during this time that all of the "Stand Up 4 Music" coalition leaders were to schedule meetings with their State Assemblymembers, Senators, or staff responsible for supervising K-12 Arts Education matters.

While the results of the event were not available at press time, I will certainly share my experiences with you next fall.

One thing that I am proud to communicate to you at this point in time is this: *never in my 29 years of educating young musical minds will I ever feel more empowered.* Finally, I will be able to speak directly to legislators about the importance of music education in the lives of our marvelous students. I will be able to cite the enormous amount of research that clearly, undeniably points to how music education enables our students to achieve, evidence such as:

1. UCLA national study of a federal database of over 25,000 middle and high school students finds connections between high arts involvement and better performance on standardized achievement tests (*Catterall, James S. [2002], "Involvement in the Arts and Success in Secondary School"*).
2. Multiple independent studies show that arts participation and SAT scores co-vary – that is, they tend to increase linearly: the more arts classes, the higher the scores (*"College-Bound Seniors: Total Group Profile Report," The College Board, 2005, Table 3-3*).
3. Participation in the arts is an established strategy for engaging and motivating students at risk of dropping out of high school (*Barry, N., J. Taylor, and K. Walls [2002], "The Role of the Fine and Performing Arts in High School Dropout Prevention"*).

Secondly, I will be able to cite clinical evidence that supports the contention that music education *shapes the way our students understand themselves and the world around them; [that it] allows for deeper engagement in learning and nurtures the assets and skills that pave the way for a student's future success, such as curiosity, creativity, collaboration, self-discipline, and motivation.* In short, I was able to provide proof that music education *helps to develop the student behind the test score:*

(continued on next page)

Message From the President (continued from page 1)

Rodger Guerrero

1. 70% of those who were involved in music say that it was at least somewhat influential in contributing to their current level of personal fulfillment (*Harris Interactive Inc. [2008], MENC Executive Omnibus Results Summary*).
2. Chorus America found that choral singers are far more likely to be involved in charity work, as volunteers and as donors (76 %), than the average person (44% according to a 2001 report by Independent Sector). Choral singers are also more than twice as likely as non-participants to be aware of current events and involved in the political process. They are also twice as likely as the general public to be major consumers of other arts – and not just music (*America's Performing Art: A Study of Choruses, Choral Singers, and Their Impact [2003]*).
3. *Jenlink (1993)* conducted a qualitative study of a school's attempts to raise the self-esteem of its at-risk students by emphasizing the school's music program. The author concluded that the music program lessened students' feelings of alienation, promoted individual growth, and provided a common bond between the home and the school. Further, participation in the select musical performing group promoted goal attainment, teamwork, leadership, academic achievement, feelings of success, and cultural exposure.
4. Schools that have music programs have significantly higher graduation rates than do those without music programs (90.2 percent as compared to 72.9 percent). In addition, those that rate their programs as "excellent or very good" have an even higher graduation rate [90.9%] (*Harris Interactive [2006]. Understanding the Linkages between Music Education and Educational outcomes*).

Finally, I can anecdotally share with legislators how extremely fortunate I am to work for a private school whose educational vision incorporates the visual and performing arts. I can inform them that nearly one in three students at my school, from grades 7-12, attends daily music classes, and one in eight sings in a choir. I can share that juniors and seniors at my school are enrolled in three AP classes on average, score in the top 10% on standardized tests, and attend the finest liberal arts colleges and universities in the country. I can point out that the administration at my school firmly believes that arts classes play a significant role in overall student achievement.

Most importantly, I can articulate a comparison between the categorically positive outcomes of my current situation and the similarly positive role that music education played in my years at a public high school in Central California. I can communicate that while one in four students at that school lived below the poverty level, and over thirty different languages were spoken in student homes, music enabled them to do more than just survive. I can provide specific, personal evidence that students involved in the arts at that particular high school were far more successful in nearly every measured educational assessment than those who did not take performing arts classes.

I sincerely hope that the California Music Advocacy Day will make it clear to politicians and administrators that music education in California must never fall to the axe of those who might myopically prioritize budget constraints over educational necessities. I hope that the legislators truly hear our anecdotes and read the substantial amount of data that already confirms the connections between music education and scholastic success. Moreover, I hope that this clinical and anecdotal evidence will influence them more than their preoccupation with dollars and the wholly fallible, test-score-related signs of academic achievement.

If California's legislators honestly pay attention to what the Stand Up 4 Music coalition communicates to them at the upcoming California Music Advocacy Day, then the legislators will only echo what an overwhelming majority of the American public is already convinced about: **the Visual and Performing Arts are incredibly vital to a well-rounded education.**

High School Honor Choir

Karen Garrett & Crystal Stone - VPs, Senior High Honor Choir

MARK YOUR CALENDARS...

Important Dates:

- On-line audition registration opens: Friday, August 28th, 2015
- On-line audition registration closes: Friday, September 18th, 2015
- Audition time/location confirmed on-line: Tuesday, September 22nd, 2015
- Honor Choir auditions at various sites: Saturday, September 26 or Saturday, October 3rd, 2015 (students choose one date)
- First Honor Choir rehearsal: Saturday, October 24th, 2015 (this is an ACT date so have students plan accordingly)
- SCVA Honor Choir Weekend: Friday, November 20th and Saturday, November 21st

I am very pleased to announce our 2015 Honor Choir conductors; Dr. Lynne Gackle from Baylor University will conduct the Mixed Choir, Dr. Christopher Peterson from California State University, Fullerton will conduct the Men's Choir and Angel Vasquez-Ramos from Chapman University will conduct the Women's Choir.

Teachers, please encourage your students to audition for this inspiring choral opportunity. Their experience in the Honor Choir will no doubt bring renewed passion and honed choral skills to their home ensembles.

SO HOW DO I PREPARE MY STUDENTS FOR THE HONOR CHOIR AUDITION?

It's not too early to start! Here are a few ideas to help prepare your students now for SCVA High School Honor Choir auditions in the fall:

- After your Spring Concert, choose one Italian Art Song and have the whole class sing it in unison.
- Do 6-8 tonal memory exercises each class.
- Sing a major triad, minor triad, major scale and chromatic scale for warm-up each day.
- Continue your sight reading lessons to the end of the year. For those seriously interested in Honor Choir, prepare a sight reading packet from their level to the approximate level of the audition. Tell them to sing 5 melodies per day. Use on-line resources as well for sight singing practice www.sightreadingfactory.com is a great resource. Encourage them to keep practicing during the summer.
- If you are holding your own choir auditions for fall ensembles, consider using the same format for your school's auditions as the Honor Choir auditions. Especially for students who are currently in your program.

Interested in being an Honor Choir judge? It's a great way to get involved in the process and get a bird's eye view of what the auditions are like. If interested please contact kgarrett@cnusd.k12.ca.us for more information.



SCVA Sightreading Festivals – Reviews of the First Year

by Jennifer Stanley, SCVA Executive Vice President

SCVA offered four high school sightreading festivals in 2015. I interviewed three directors who attended these festivals. The questions and their answers follow, as well as data on the ratings of participating schools.

What is the name of your school? Which ensemble(s) did you enroll in the sightreading festival? What level and voicing did they sightread? In what city is your school located?

Nancy Ludwig: Mountain View High School Chamber Choir read Level 2 SB on two staves. Our school is in the city of El Monte.

Lorraine Welling: Buena Park High School Chamber Choir read Level 2 SATB on four staves, and Women's Ensemble read Level 1 Unison. Our school is in the city of Buena Park.

Karen Bluel: Valley High School Chamber Singers read Level 3 SATB on 4 staves. Our school is in the city of Santa Ana.

Why did you decide to enroll in a sightreading festival this year? How did you feel about the decision? How did your students feel about it?

NL: I registered for a sightreading festival to keep myself accountable to my students with regards to developing their ability to read music. I also did this because I was skeptical that it would be something positive for my students. I was very nervous about enrolling. I didn't know how my students would respond, and I was doubtful about being able to prepare them adequately. I am very pleasantly eating crow right now. I am so glad we did this, especially since the SCVA sightreading festivals are set up to be so success oriented. My STUDENTS were the big surprise. They didn't shy away from it at all. They completely embraced the idea that they were going to be adjudicated on sightreading and definitely rose to the challenge, earning a rating of Excellent.

LW: I believe strongly in the need for students to learn to sightread and to go outside their comfort level for the chance to continue making music beyond high school at the university, community, and professional levels. I got nervous as we approached the festival and wondered if I had been too ambitious. Most of my students (even in Chamber Choir) began the year with little to no knowledge of music theory basics and had to be taught from the beginning. I had originally chosen higher levels of sightreading, but since we didn't know what to expect, I downgraded their levels a few weeks before the Festival. The students had also been extremely nervous about the sightreading and some of my beginners did not want to attend the festival because of their fear of sightreading. Happily, both groups received Excellent ratings for their sightreading and felt a level of success and accomplishment. The students all reflected that it "wasn't as bad as they thought it would be."

KB: For the last four years, I have made a concerted and deliberate effort to include sightreading practice for all of my choirs on a daily basis. I decided to enroll in a sightreading festival because I wanted to assess the progress of my singers. I wanted to challenge them. I was nervous about my decision because I was uncertain as to how they would fare. They rose to the challenge and were very excited to be a part of SCVA's first sightreading festival.

How did you organize or change your curriculum to prepare for the sightreading festival? What prep materials did you use?

NL: I did not change my curriculum that much to accommodate the sightreading. I was already incorporating sightreading into my daily lesson plans with all choirs, but I did add to my materials with the printable examples from Masterworks Press. They were extremely helpful because they followed the rubric exactly and gave me a good idea of what I needed to be working on with my students. It enabled me to supplement with other materials that would help with certain skills. The other materials I like using are [One Minute Sight-Singing](#) and [Patterns of Sound](#).

LW: We used the example materials provided on the SCVA website as well as [The High School Sight-Singer](#) by Anna Hamre from Masterworks Press, which I have used since I started teaching. My curriculum did not change much except for the frequency of sightreading, but I would probably change it to be even more frequent and consistent based on our experience this year and my desire to increase our levels next year.

KB: Every choir at my school spends the first ten minutes every day preparing and performing one rhythmic and one melodic sightreading example. I use [The Practice Room](#), which is an internet based sightreading program with lots of wonderful extras. After I signed up for a sightreading festival, I went onto the SCVA website and downloaded the Sightreading Festival Procedures and ordered a set of Level 3-5 examples from Masterworks Press for my students to practice.

Was your sightreading festival well organized and well run? Did the festival go smoothly for you?

NL: The festival ran smoothly. It was longer than a typical SCVA festival because the sightreading portion took a bit longer than the performances did. But the host did a great job of spacing out the performances and holding the next group until the sightreading choir came back into the auditorium. This ensured that most choirs only missed one performing ensemble, and also made sure that the choir on stage had an adequate audience.

LW: The festivals went smoothly and were very well organized, but they were longer than regular festivals. The only issues involved waiting and occasional confusion about where to go, but that will improve with experience and more training of the student helpers.

KB: Yes, the festival was well organized and well run. The only problem was the passing period bell going off right in the middle of the sightreading practice and performance.

Did SCVA provide helpful and complete sightreading festival information and festival prep materials?

NL: I found the materials on the SCVA website to be very clear and easy to follow. I don't think any information was missing.

LW: It was confusing to the students that the rhythmic example was the first one to be performed and tested but it was on the bottom of the page. Not all of the levels were represented on the SCVA website, but most were. (Note from JS: Masterworks Press added Level 2 SAB and SATB at the request of SCVA, so previous materials in these voicings do not exist).

KB: The materials provided on the SCVA website were very clear and helpful. I especially liked the rubric and that you could go to Masterworks Press and order materials at any level in preparation for the festival.

What outcomes (positive and negative) resulted from preparing for the sightreading festival?

NL: My students are all better readers because of this. I have always made sightsinging part of my curriculum, but this kept me honest and consistent. I was also more consistent with my intermediate and beginning groups than I usually am, and my students are better musicians for it.

LW: It made the students realize that sightsinging really IS important (not just to their own teacher). It gave them a goal to work for so that it wasn't just enduring endless boring sight-singing in class for "no reason."

KB: There were no negatives. The positive outcomes: students kept gaining confidence as we practiced daily and it became more fun as they continued to challenge themselves at different levels. They realized that they were gaining a very valuable skill that they were able to improve upon daily when they set their minds to it. It became a source of pride for them. Since their Superior rating, they want to keep challenging themselves at higher levels.

Would you recommend a sightreading festival to other choral directors? Why or why not?

NL: I absolutely would recommend a sightreading festival. Allowing the directors to choose the level of sightreading for their choir helps set the students up for success. This process was much less intimidating than other sightreading festivals I have attended in the past. I think this format, which includes both rhythmic and melodic sightreading, is an effective way to give the students the opportunity to demonstrate what they know and can do. This is a positive addition to SCVA festivals.

LW: Yes! I would recommend it. It would be nice to have a universally "well-read" output of students in Southern

California, choral students who can sing at sight and know how to read music. The inclusion of sightreading at festivals will help entrance into university choral programs and beyond, and give value to sightreading for students.

KB: I would definitely recommend a sightreading festival to all choral directors. I believe that the greatest gift we can give our singers is the ability to sightread. That is a gift that will enable them to continue their involvement with choral music at a higher level for the rest of their lives.

Would your students recommend a sightreading festival to other choral students? Why or why not?

NL: Absolutely! Learning to read music as a singer is a daunting and difficult process, and the idea of being adjudicated on this is very intimidating. But my students exceeded my expectations both with their willingness to participate and the way they took this challenge head on. They did a wonderful job, and I am very proud of them. I would advise anyone, director or choral student, to not shy away from this and go for it!

LW: Some students would probably recommend it more than others, but the biggest feedback I got was, "We need to do more sightreading EVERY DAY!" Best feedback ever! I hope to find more sightreading materials to make the process of learning to read music fun and accessible at the same time.

KB: Yes, they would. They speak often about how the challenge of the festival raised their skill set. My women's and men's choirs were very disappointed and jealous that they were not able to attend a sightreading festival.

SCVA 2015 Sightreading Festival Results	
Sightreading Rating	Number of Choirs
Superior	15
Excellent	7
Good	2
Fair	3
Poor	1
TOTAL	28

SCVA HONORARY LIFE MEMBERSHIP AWARDED TO DR. LELAND VAIL

Dr. Leland Vail has been adjudicating SCVA choral festivals since 1980. Each spring, Dr. Vail adjudicates dozens of SCVA festivals throughout our entire geographic region (San Diego to Santa Barbara), and has done this for the last 35 years. As an adjudicator, Dr. Vail has been invaluable in both influencing and observing trends in Southern California choral music; he has instructed hundreds of choral directors and thousands of choral students through his written and verbal adjudication comments.

A professor of choral music since 1976 at the Bob Cole Conservatory of Music at California State University, Long Beach, Dr. Vail has also taught and mentored countless choral musicians.

For his dedicated service to choral music education, Dr. Vail was awarded SCVA Honorary Life Membership on October 17, 2014 at the SCVA Fall Inservice. Congratulations Dr. Vail!



Dr. Leland Vail is awarded SCVA Honorary Life Membership by Jennifer Stanley, SCVA Executive VP.

WE Broke 400.....I want cake!

Nancy Ludwig, SCVA Festival VP I



It is time to take a moment to celebrate, pat yourself on the back, and breathe a sigh of relief! Not only did we all make it successfully through another Spring semester with our students, but you all did your part to make this one of the most successful years that SCVA Festivals has ever seen!

61 SCVA Festivals took place this spring semester, with a whopping **409** ensembles registered to attend. Over **15,000** students attended and participated in one of these festivals, that is astounding! Not only that, but with the introduction this year of a sight-reading component in four of our festivals, many of you jumped up and said, 'OK! I'll do it! I will bring my students to a sight-reading festival!'

You are all to be commended for your dedication to furthering your students' musical education through festival participation. Thank you to all of our hosts and your student leaders for opening your campuses to us and running your festivals so smoothly. SCVA festivals would not exist without your help. Thank you also to our wonderful adjudicators, for putting miles on your vehicles, and for giving such great feedback and ammunition to take the next musical steps in our classrooms. Thanks to all of you for being a real life example of how Common Core has been in music classrooms since the beginning, and for advocating for your programs across Southern California. Now where's that cake?!?!?!?



Show Choir Spectacular Patty Brietag, VP – Show Choirs

Without the help of the Rancho Mirage High School Choral Music program under the guidance and supervision of their teacher Andrew Eisenmann, the competition would not have lived up to the name Spectacular! The schools, groups and students that participated were treated to great adjudication by our three judges; John Wilson, Roger Duffer and Michael Fenton. My appreciation goes out to Andrew, the staff and crew at Rancho Mirage High School and all the parent volunteers who hosted the concession stand and greeted all schools, students, parents and spectators with a warm welcome. The final results are as follows:

MIDDLE SCHOOL RESULTS

3 RD PLACE	BEAR VALLEY ACCELERANT
2 ND PLACE	RAYMOND CREE APPLAUSE
1 ST PLACE	BEAR VALLEY ADRENALINE

NOVICE HIGH SCHOOL RESULTS

3 RD PLACE	EISENHOWER IKETTES
2 ND PLACE	EISENHOWER IKE SINGERS
1 ST PLACE	GRANADA HILLS HIGHLANDER G-NOTES

MUSICIANSHIP AND SHOWMANSHIP PLAQUES - GRANADA HILLS HIGHLANDER G-NOTES

INTERMEDIATE HIGH SCHOOL RESULTS:

3 RD PLACE	PARAMOUNT CORSAIRES
2 ND PLACE	CITRUS VALLEY DESCANT GET ENOUGH!
1 ST PLACE	CITRUS VALLEY VITAMIN C

MUSICIANSHIP AND SHOWMANSHIP PLAQUES - CITRUS VALLEY VITAMIN C

The success of this competition depends on the participation of schools that have teacher memberships in SCVA. Each year, many of the same schools support this endeavor and to those directors and students, we thank you! If you are at all interested in starting a show choir or already have a show choir and are looking for a competition that doesn't cost your choir program a fortune, where the competition is equal, where your students receive a positive and encouraging reception and where the adjudication is done by local, former or present show choir teachers who understand Southern California Show Choir expectations, then please consider our event next April or May, 2016!

Junior High/9th Grade Honor Choir—another successful year!

Molly Peters, VP Junior High Honor Choir

The 2015 SCVA Junior High/9th Grade Honor Choir is in the history books! Students truly enjoyed worked with Michael Hayden, our guest conductor. They sang a variety of music from various time periods and cultures, including a Shapenote Hymn and des Prez's "El Grillo." Mr. Hayden was not only a fun and entertaining conductor, but he also took the day to educate the students about proper tone, blend, and good choral sound, as well as the history of the repertoire (which is such a vital part of performance!). The concert also featured the Manhattan Beach Middle School Madrigals under the direction of Heather Gold. We are already looking forward to next year. If you have any thoughts, please e-mail me at mepeters79@gmail.com. Have a great summer!

Students rehearse at SaMoHi on April 25th for the SCVA Junior High/9th Grade Honor Choir.



SCVA VOCAL JAZZ AND ACAPPELLA FESTIVAL A SUCCESS!

Christine Tavares-Mocha SCVA Vocal Jazz/Acapella VP

On March 13th, 2015 over a dozen groups from 10 high schools participated in the SCVA Acappella and Vocal Jazz Festival! Congratulations to the following schools on an excellent performance. Thank you to our adjudicators Angie Doctor & Chris Harrison!



SCVA Festival Participating Schools...

Bellflower High School, University High School, La Mirada High School, Warren High School, Royal High School, Granada Hills Charter High School, Valencia High School, Nogales High School, McAuliffe Middle School, Downey HS, Ramon C. Cortines School of Visual And Performing Arts, and Saugus High School

The evening concert was a smash success with the performance of ARORA singing their amazing originals!

Thank you everyone for coming out! See you next year!

Young Women's and Young Men's Harmony Festivals

Mark Freedkin, VP of Barbershop Harmony Festivals

The Masters of Harmony held their 14th Annual Young Men's Harmony Festival on Saturday, February 15 at Orange Coast College. We had 152 young men from 27 high schools throughout Southern California in attendance, including several first-time schools. The feedback from students, parents and teachers has been overwhelmingly positive. The evening show was nothing less than stellar, and it featured the young men's chorus; quartets or small ensembles from nine different schools; guest quartet The Newfangled Four; and the Masters of Harmony, culminating with a combined finale with over 230 singers on stage. This year's event brings our 15-year total to just under 3,100 students who have participated in one or more of our festivals.



While the young men were in Section Rehearsals, Justin Miller (music director of the Masters of Harmony and The Westminster Chorus) gave a presentation about how the barbershop style to attract more young men into choral music programs.

Plans are already underway for next year's festival, which is tentatively planned for Saturday, February 20, 2016. Please watch the SCVA website for more information as it becomes available.

Diva Day 2015



How exciting it was for Harborlites to celebrate the 10th anniversary of our Young Women in Harmony "Diva Day" Festival. We welcomed over 200 high school aged young women from 22 high schools who came together to learn the skills and joys of singing and performing four-part harmony, barbershop style. We were pleased to have one of our own, Neyla Pekarek, as our clinician. Neyla is the cellist/vocalist with the Lumineers, a Grammy-nominated folk rock band, but she has definitely honed a love of barbershop since she herself was first exposed to the art form in high school.

"Diva Day" starts early and is a 12-hour marathon that includes chorus rehearsals, section rehearsals and choreography. There was plenty of fun, food and fellowship throughout the day. Five schools participated in our High School Quartet Showcase, giving them an opportunity to perform for their peers.

Ladies First, a 35-voice barbershop chorus from Concord High School, journeyed down from Northern California to take part in the Festival. They performed on the evening show and then had the privilege of being coached by Pam Pieson the next morning before returning home. An additional headliner for our evening show was The Newfangled Four, the Barbershop Harmony Society's 2013 Collegiate Quartet Champions.

Each year is an exciting year as we bring these young people together and give them the opportunity to try out this musical art form. We are blessed to have great support from many of our area schools, many of which have been with us since the inception of "Diva Day".

SCVA Solo Vocal Competition, Concert of Finalists!

Marisa Bradfield, VP Vocal Solo Competition



The 2015 Charles Hirt-Howard Swan Memorial Vocal Solo Competition was held on March 21st at Bethlehem Lutheran Church in Granada Hills. It was a lovely day of singing and sharing! Thank you to the choral directors, voice teachers/coaches, parents, and guardians for supporting these young people and their passion for music. This event was beautiful display of comradery and respect amongst the participants. Thank you to Dr. Garineh Avakian-Akkus, and Dr. Zanaida Robles for being our guest adjudicators for the day! We would also like to acknowledge the amazing preliminary site hosts and clinicians. Thank you for volunteering and donating your precious weekends and supporting SCVA in this event. Thank you to: Sara Leib, Lillian Sengpiehl, Crystal Stone, Westview High School, Grace Sheldon-Williams, Glendale High School, Marisa Bradfield, Providence High School, & Scott Hedgecock, Fullerton Union High School Academy of the Arts.

If you missed the opportunity to participate this year, we would encourage you make it a priority and integrate a vocal solo assignment in your lesson plans for next year! Please be sure to look for the Vocal Solo Competition info in your fall newsletter. We will be making some exciting adjustments!

Congratulations to the following students:

- 1st Place: Else Johnson, Orange County High School of the Arts
- 2nd Place: Holly Campbell, Maranatha High School
- 3rd Place: Elizabeth Edel, Harvard-Westlake School
- 4th Place: Maggie Valdman, Malibu High School

Thank you to all participating schools and directors:

Bell Gardens High School, Anne Cherchian
Bernardo Heights Middle School, Rachel Johnson
The Bishops School, Louise Carmon
Calabasas High School, Joshua Barroll
Colburn School of the Performing Arts, Vicky Hart
Diamond Bar High School, Patty Breitag
Fullerton Union High School Academy of the Arts,
Scott Hedgecock
Harvard-Westlake School, Rodger Guerrero
La Miranda High School, Evan Eliason
Los Robles Children's Choir, Edward Rouse
Malibu High School, Amy Loch
Maranatha High School, Dr. Garineh Avakian-Akkus
Mt. Carmel High School, Marti Martinez

Oak Park High School, Heidi Cissell
Orange County High School of the Arts, Sarah
Drabant
Pacific Ridge School, Steven Dziekonski
Providence High School, Marisa Bradfield
Rouse Music Studio, Dana Rouse
Santa Monica High School, Jeffe Huls
Santiago High School, Karen Garrett
Shadow Hills High School, Kaylon McGee
Top Billing Entertainment School of Music, Kristina
Keener Ivy
Valencia High School, Megan Arthurton
Walnut High School, Lisa Lopez
Westview High School, Crystal Stone

Fall In-Service – Mark Henson, Past President



I just love this time of year. End of the year concerts are taking place, plans for next year are well underway, and we are, as directors, ready to re-energize ourselves for another year as the guardians of our nation's cultural future! How lucky we are that we get to end the year by neatly wrapping up loose ends, reflecting on experiences and lessons learned, and anxiously anticipating the clean slate that awaits us!

As you are planning for upcoming dates, please mark your calendar for the annual SCVA Fall In-service, taking place on **Friday, October 16, 2015**. This is our annual professional development workshop featuring a repertoire reading session, rehearsal techniques, guest choirs, Adjudicator Certification, and interest sessions. Our location will again be **Placentia Presbyterian Church** located at 849 N. Bradford Ave. in Placentia.

I encourage you to email me with your suggestions as to what topics are most important to you, or names of choral professionals you would like to see as presenters. Those of you who attended last year's Fall In-Service undoubtedly have fond memories of the wonderful day we spent together. I encourage you to seek out directors who have not previously attended an SCVA In-Service and invite them to attend with you! Directors at all levels will find the event informative and fun, and they do not have to be members in order to attend. For some, this event is a great way to introduce our organization. So seek out that colleague you know who never attends festivals, does not have students participating in Honor Choir, or is not teaching musicianship. They may not be aware of all our organization has to offer!

Reserve Friday, October 16, 2015 on your calendar now! Details will appear in subsequent newsletters. This is a great way to see colleagues, share new and useful ideas, and experience some great music.



Website Update - Mark Freedkin, Webmaster

This year marks the 15th anniversary of the launch of the SCVA website in early 2000. Over the years, the functionality has grown significantly and provided more real-time automation for Honor Choir Auditions, Festival Registrations, Members-Only features, on-line voting, etc., all of which have provided value to the organization. However, the cosmetic look-and-feel of the website hasn't kept up with current standards for website design. We are looking into refreshing the website's appearance over the coming months.

Annual SCVA Membership Renewals

According to the SCVA By-Laws, the membership year shall be from August 1 to June 30. To take advantage of the early renewal dues, please wait until July 1 before renewing your membership dues for the 2015-16 school year.

Why Is Your E-mail Address So Important???

We just completed the High School Honor Choir Audition Application process, and we received over 540 applications. The on-line Audition Application system uses the choral director's e-mail address to gather together all of the singers from each school. Therefore, it is really important that all of your students use a SINGLE e-mail address for you when they submit their applications. Please identify one single e-mail address and have all your singers use that address.

Similarly, it is extremely important that your students enter your preferred e-mail address accurately when submitting any Honor Choir applications. There's no easy way for the website to know the difference between a slightly mis-typed e-mail address and a totally different e-mail address (such as **mfreedkin@yahoo.com** vs. **mfreedkin@yuhoo.com**).

Don't Reply Directly to E-mail Broadcast Messages

Please be aware that if you simply 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 send your response to the sender's e-mail address.

Spring 2015 Events



Young Men's Harmony Festival



Vocal Solo Competition



Vocal Jazz and Acappella Festival



California All-State Honor Choirs



Diva Day

Southern California Vocal Association

Harvard-West-Lake Upper School

3700 Coldwater Canyon, North Hollywood, CA 91604

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



IMPORTANT DATES & DEADLINES

Online HS Honor Choir Registration Opens	August 28, 2015
Online HS Honor Choir Registration Closes	September 18, 2015
HS Honor Choir Audition time/location confirmed online	September 22, 2015
HS Honor Choir Auditions	September 26, 2015
HS Honor Choir Auditions	October 3, 2015
SCVA Fall In-Service	October 16, 2015
First HS Honor Choir Rehearsal	October 24, 2015
HS Honor Choir Weekend	November 20-21, 2015
California All State Honor Choirs	February 11-13, 2016
Young Men's Harmony Festival	February 20, 2016