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The logo for SCVA NEWS features a large, stylized blue 'O' at the top. Below it, the letters 'S.C.V.A.' are written in a blue, sans-serif font, with a blue checkmark-like stroke underlining the 'V'. To the right of 'S.C.V.A.', the word 'NEWS' is written in a large, black, handwritten-style font.

*Southern California Vocal Association October, 2016*

## A MESSAGE FROM THE PRESIDENT

*Karen Garrett*

### **Don't Delay – Renew Today!**

HAVE YOU RENEWED YOUR SCVA MEMBERSHIP? SCVA provides more choral/vocal events and opportunities for you and your students than any other professional organization, at a very affordable price. Some exciting events are coming up in October and November that you won't want to miss. Join us Friday, October 21, for the **SCVA Fall In-Service**. We have a full slate of inspiring clinicians to give you practical ideas to bring to your ensembles of all ages and levels. See Rodger Guerrero's section in this newsletter for more details.

By the time you receive this newsletter the **High School Honor Choirs** will have been selected and the first rehearsal will be approaching. If your students are participating, please be an active participant in their preparation. Join us on Honor Choir weekend November 18 & 19 and sit in on open rehearsals lead by some of the most outstanding conductors in our field! The Honor Choir concert is Saturday, November 19 at 7:00 p.m. at the University of Redlands. See Crystal Stone's article for more information.

### **Reflections on Teaching the Choral Art: "The Performance - Pedagogy Paradox"**

It happened again - and it's only September! At the last minute, my choir was asked to sing at our High School's Fall Rally. In order to get the new "rally song" learned in time, sight-singing and music theory got cut from rehearsal time for a week. The study of musicianship was once again sacrificed for an added performance.

I came across an outstanding article by Patrick K. Freer from Georgia State University on "The Performance-Pedagogy Paradox." It focuses on the conundrum music educators experience in having two goals; performance as well as the teaching of musical knowledge and skill. Freer mentions that too often we convince ourselves that a high level of choral performance alone gives students the skills and knowledge to impart a lifetime of music making. I think the key word here is ALONE.

I see my students excited by new sounds, new complexities, and new music in these early months of being together. They are no doubt growing and getting "hooked in" by the choral experience. However, every time I cut the theory, sight-singing, or aural musicianship training, I rob them of the mastery of musicianship. How much more excited will they be about music when they can pick up a score and discover music on their own? Long after the memory of the fifteen or so choral performance songs each year is gone, what should remain are the skills to continue a lifetime of music participation. Yet if we focus on musicianship goals alone we may have highly unsatisfactory performances thus losing the joy of the choral art that we nurture so well.

Alas, the conundrum. In his article, Freer does an excellent job of making a case for balance. In conclusion, he states: "1) the performance itself is the primary goal of choral music teaching, and 2) the acquisition of knowledge and skills that lead to performance is the primary goal of choral music teaching. When the paradox is seen as a 'both-and' duality where both propositions are true, resolution comes by balancing the two goals." I highly encourage you to read his full article; Freer, Patrick K., "The Performance-Pedagogy Paradox in Choral Music Teaching" (2011). Music Faculty Publications. [http://scholarworks.gsu.edu/music\\_facpub/38](http://scholarworks.gsu.edu/music_facpub/38).

# 2016 SCVA FALL IN-SERVICE:

**AN ACTUALLY RELEVANT DAY OF  
PROFESSIONAL DEVELOPMENT**

**Friday, October 21, 2016**

**9:00am — 4:00pm**

**Placentia Presbyterian Church: 849 N. Bradford Avenue**

**Lori-Marie Rios**

*Quarterback or Coach: Which One Are You? A Guide for Injecting Excellence  
Into Each Rehearsal You Lead & Every Choral Ensemble You Teach*

*Choral Literature That Works & How to Rehearse it*

**Featuring:**

*College of the Canyons Chamber Singers*

**Elementary School Choir Directors**

*Enhancing Musicality Through Movement  
Planning & Strategizing for the Elementary Choral Rehearsal*

**Vocal Pedagogy Session**

*A Natural Approach to the Vocal Instrument*

**SCVA Adjudicator Training Workshop**

*Receive valuable training, adjudicate two guest choirs, and  
become an SCVA Festivals Adjudicator!*

**All this for only:**

**\$60: Early Registration: Deadline - October 7th**

**\$15: Collegiate Students (Includes SCVA Membership)**

**\$75: Late Registration/walk-ins (no guarantee of receiving music packet)**

**Register Today!**

*Southern California Vocal Association*

## 2<sup>nd</sup> Annual CMEA State Choral Festival in the Works

*Nancy Ludwig, CMEA State Choral Festival Chairperson*



Last Spring, CMEA held the first ever California State Choral Festival, sponsored largely by World Projects and hosted by California State University, Fullerton School of Music, College of the Arts. This inaugural event proved to be a wonderful success, and the 2<sup>nd</sup> annual CMEA State Choral Festival is now being planned. The festival will once again be held in the beautiful Meng Concert Hall at CSU Fullerton, and the date has tentatively been set for Friday, March 31, pending final university approval.

If your high school or middle school ensemble achieved a unanimous superior rating (a rating of Superior from each adjudicator) at a CMEA or SCVA festival during the Spring 2016 season, that group is eligible to apply! Application materials will be available soon but, for those of you interested in being prepared in advance, applicants will be asked to provide the following information:

- Application filled out and completed
- Ratings and score sheets from Spring 2016 CMEA or SCVA festivals
- A recording of the ensemble performing two contrasting selections representative of high quality repertoire.

Final details will be available soon including full application requirements, pricing, and eligibility. Look for future emails and publications on how to obtain application materials.

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## Website Update

*Mark Freedkin, Webmaster*

### High School Honor Choir Audition Applications

517 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, resulting in all of those applications being 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. 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 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.

## Host a Choir Festival for a Rewarding Experience!

*Melva Morrison – VP II, Festivals*

Do you remember participating in your first festival as a singer in high school or college? As a young person, I recall the excitement of learning especially challenging literature and the satisfaction that comes from performing with peers who feel the same way. I gave no thought to all that my choir director did to give us the opportunity. – **I just knew it was rewarding.**

As a choir director, I felt quite differently taking my high school choirs to festival my first year - Did I choose the “right” repertoire? Are my students prepared? Will the bus actually show up? Will my tenors relax on that one particular phrase? How will I figure out getting my students on and off the risers in a different setting? Will the adjudicator comments be helpful? etc. All of these thoughts and questions took a back seat as I watched my students respond with joy and amazement as they listened to other choirs, performed to their best ability, cheered for their scores, and talked about their experience to other students, teachers, administrators, and parents.– **I knew, once again, it was rewarding.**

SCVA does an outstanding job providing the framework for choral festivals done well. We provide choir directors who wish to host a festival with everything needed to have success – a crash course in “Hosting Festivals 101”. We give you a list of choirs signed up for your festival with all pertinent information, adjudicators, adjudication forms, program covers, plaques, instructions and a timeline for preparing for and pulling off a successful festival. Other organizations confer and consult with us to find out how we manage the high number of festivals we sponsor every year. Why does SCVA as an organization and SCVA membership continue to spend so much time and effort organizing and promoting festivals?– **It is rewarding to provide this for our directors, choirs, and programs!**



Are you still reading? Newsflash: The deadline for applying to host a choir festival is November 1<sup>st</sup>! Our membership is what allows this success to continue. We need to have choir directors volunteer to host festivals – standard, sight reading, clinic, open, advanced, women’s men’s, novice – the choice is yours. If you have access to a decent facility with a good piano and enough seating, please sign up to host one or more festivals this year. I have hosted two festivals each year, choosing to host both on the same day. My novice ensembles would participate and there was always a sense that this was an important event on the choir calendar.

Advantages of hosting are numerous – One of your choirs can perform without cost; No transportation involved; You can select the date and time that works best for you; Your administration can become aware of the process, perhaps gaining a better understanding of what this choir thing is all about; and your students get to assist in many aspects of the event.

If you are a newer choir director, feel free to contact other members of SCVA to assist you with any questions you may have. We are our own best support system. Nancy Ludwig, Jennifer Stanley, and I are always willing to respond to your emails. You may feel that hosting a festival is a bit intimidating at first, but let me reassure you that, in spite of the work involved – **it can be extremely rewarding.**

## Vocal Jazz Study - Vocalese

*Christine Tavares-Mocha - VP, Jazz Choir*

Looking for something to challenging for your students? Are you wondering how you can get students involved in beginning or expanding their improvisational skills? Introduce them to Vocalese!

According to the general definition, Vocalese is a style or musical genre of jazz singing wherein words are sung to melodies that were originally part of an all-instrumental composition or improvisation. Whereas scat-singing uses improvised nonsense syllables, such as "bap ba dee dot bwee dee" in solos, Vocalese uses lyrics, either improvised or written and set to pre-existing instrumental solos, sometimes in the form of a tribute to the original instrumentalist. The word "Vocalese" is a play on the musical term "vocalise" and the suffix "-ese," meant to indicate a sort of language.

- 1 Have students listen to "Twisted," words by Annie Ross. Annie Ross and her group "Hendricks, Lambert, and Ross" popularized Vocalese by adding words to improvisational instrumental solos. Ross added words to the original instrumental solo by Wardell Gray. Have students memorize Annie Ross's version.
- 2 Have students listen to Wardell Gray's Twisted. Students then memorize the "sound" of the horn and try to emulate the horn by dropping the words used by Annie Ross and trying to match the tone and the sound of the horn exactly.
- 3 Final Step – Create!  
Have students pick an instrumental solo and write words/Vocalese to that solo. Make a performance day and have each student perform it in class as a project.

For the teachers out there who try this exercise, email me at [cmocha@hartdistrict.org](mailto:cmocha@hartdistrict.org) with your thoughts. I'd love to hear what your students learned, experienced, and what they came up with in their own creations! Have fun and Good Luck!



# SCVA Regional High School Honor Choir Conductors

## Dr. Christopher Aspaas – Men’s Honor Choir



**Christopher Aspaas serves as Director of Choral Activities and Associate Professor of Music at TCU** and most recently served as the Robert Scholz Endowed Chair in Music and Associate Professor of Choral/Vocal Music at St. Olaf College. Christopher received his Ph.D. in Choral Music Education at Florida State University in Tallahassee, his M.M. in Choral Conducting from Michigan State University in East Lansing and his B.M. in Voice Performance from St. Olaf. Christopher has served on the faculties of Central Washington University in Ellensburg, Washington and Mount Holyoke College in South Hadley, Massachusetts. At St. Olaf, Aspaas conducted the Viking Chorus, a 90-voice ensemble of first-year student men, as well as the Saint Olaf Chapel Choir, a 100-voice ensemble specializing in the performance of oratorio and larger multi-

movement works. His travels as a guest conductor, clinician, adjudicator and lecturer have taken Christopher across the United States as well as internationally. Christopher has produced more than forty arrangements and compositions for mixed, men's and women's choirs. Aspaas is also active as a tenor soloist.

## Dr. Shawna Stewart – Mixed Honor Choir

Dr. Shawna Stewart is Director of Choral Studies at Biola University where she conducts the Biola University Chorale and the Vocal Jazz ensemble. As associate professor, she also teaches the conducting classes, Choral Methods and Choral Literature. Dr. Stewart is a graduate of the Eastman School of Music with a Master of Music in Choral Conducting and the University of Southern California with a Doctor of Musical Arts degree in Choral Music. Dr. Stewart has been active in church music ministry at several churches as well as being a part of the artistic team at a performing arts high school where she acted as vocal director of their musical productions. Dr. Stewart is a franchise owner of Children’s Music Academy, a Denver-based school for early childhood music education, where she owns and teaches at the Whittier branch. Dr. Stewart frequently serves as an adjudicator and guest clinician for choral festivals, workshops and honor choirs throughout California.



## Dr. Joseph Modica – Women’s Honor Choir



Joseph Modica is Associate Professor of Music at the University of Redlands and the Director of Pastoral Music at the Church of the Blessed Sacrament in Hollywood, CA. He has served on the faculties of the University of South Carolina and Chapman University. Dr. Modica earned a Bachelor of Music degree in conducting from Chapman University, a Master of Music degree from California State University Long Beach, and the Doctor of Musical Arts degree in Choral Music from the University of Southern California. Dr. Modica taught high school choir for ten years where his choirs consistently received superior ratings. In 2016, the University of Redlands Bel Canto performed at the ACDA Western Division Conference. Dr. Modica is the Conductor of the Festival Choir at the Idyllwild Summer Arts Camp and he is also vocal arranger and conductor of Your Generation in Concert, a multi-media production featuring a 7 member rock band, orchestra and chorus. He has prepared choruses for Video Games Live and Josh Groban’s “Stages” tour. Choirs

under Dr. Modica’s direction have toured in Italy, Australia, Hawaii, New York, Washington D.C., Washington and Oregon, Florida, and the Bahamas, and most recently in Vienna, Austria.

# SCVA Regional High School Honor Choir 2016

*Crystal Stone, Vice President, Senior High Honor Choir*

*Matthew Netto, Vice President II, Senior High Honor Choir*

## **THANK YOU TO OUR AUDITION SITE HOSTS AND JUDGES**

With Honor Choir auditions completed, we would like 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.

THANK YOU!

Thank  
You

## **HELPING STUDENTS TO COPE**

If your student was not selected for the 2016 Honor Choirs, please encourage them to continue their musical studies and try again in 2017. Many students, after more sight reading and musicianship training, are successful the 2<sup>nd</sup> 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!



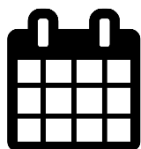
## **CALL FOR VOLUNTEERS**

We are looking forward to our first rehearsal on Saturday, October 29th at Fullerton College and the Honor Choir Weekend on November 18<sup>th</sup> & 19<sup>th</sup> at the University of Redlands. We respectfully request that all directors who have students that have been accepted for the choirs sign up to volunteer. The VolunteerSpot links are now available on the SCVA website under the Honor Choirs tab. 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, gives you another way to bring fresh ideas back to your classroom and lets you 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. 29th when they arrive at Fullerton College. Singers traditionally have about 10 days 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 29th 8:00 a.m.-4:00 p.m. at Fullerton College
- Friday, November 18<sup>th</sup> and Nov. 19<sup>th</sup> – all day and evening at the University of Redlands
- The concert is Nov. 19<sup>th</sup> 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 and can be purchased on the SCVA website, during the Honor Choir weekend or at the door.

# Young Women's and Young Men's Harmony Festivals

*Mark Freedkin, VP - 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 12th annual "**Diva Day**" Young Women in Harmony Festival, sponsored by the Harborlites Chorus, will be held on Saturday, February 4, and the 17th annual "**Young Men's Harmony Festival**" will be held on Saturday, February 11, 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 singers into your program.

The early application fee is \$25 per singer for applications that are submitted by Friday, November 11. After November 11, the application fee is \$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 any 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

Karen Ridout  
Harborlites Chorus  
Home: 714.8473.0787  
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



## Why Try a Vocal Jazz / Contemporary A Cappella Festival?

Christine Tavares-Mocha – VP, Jazz Choir



For some of us choral educators, it's hard enough to decide the right festivals to have our students attend. Many programs can only participate in one festival per genre due to budget constraints. Some schools are able to attend many festivals thanks to fundraising. In either scenario, the SCVA Vocal Jazz & Contemporary A Cappella Festival offers something that no other statewide festival has: A non-competitive on-stage clinic!

In our competitive-driven high school programs, competition indeed helps motivate our students to success. Too much competition in music, however, can at times stifle creativity, the musical learning process as a whole, and make students take their passion and turn it into a subjective placement battle. I'm not saying that competition isn't beneficial, but a healthy balance of *different* musical experiences helps shape our students into the well rounded musicians we strive for them to be.

What the SCVA Vocal Jazz & Contemporary A Cappella Festival offers is an opportunity to hear and support many different vocal groups while, at the same time, hearing a clinician comment on the given performance and then experiment with those new concepts on stage. The singers "learn by doing" as they try new techniques in front of the audience who is learning the same concepts right along with them. It's an incredibly engaging experience for the singer and the listener, and it enriches the educational experience as your students learn from different perspectives. Whether your group is an advanced or novice ensemble, this festival helps students reach the next level of musicality.

I invite you and your choir to join us as we share in learning more of the Vocal Jazz and Contemporary A Cappella art forms! This year's event will take place on Friday March 10, 2017 at Valencia High School. For more information and to sign up, visit [www.scvachoral.org](http://www.scvachoral.org)

SCVA VOCAL JAZZ &  
CONTEMPORARY A CAPPELLA FESTIVAL

March 10, 2017

# Looking for Vocal Jazz Repertoire for the Coming Year?

*Christine Tavares-Mocha – VP, Jazz Choir*

Here are selections by well known collegiate jazz educators and arrangers. These selected arrangements were featured at the CASMEC/CAJ All State Jazz Choir Performance over the last five years.



## Kate Reid's Repertoire

- The World Keeps You Waiting (Peter Eldridge)
- Crooked Creek (Sherinne Mostin)
- Sophisticated Lady (Michele Weir)
- Mad Heaven (Rosanna Eckert)
- In A Mellow Tone (Tim Brent)



## Jamie Shew's Repertoire

- Basically Blues (Sharon Broadley)
- Gingerbread Boy (Jennifer Barnes)
- How Deep Is The Ocean (Rosanna Eckert)
- Let Your Love Rain On Me (Michele Weir)
- It's Sandman (Roger Treece)



## Jeremy Fox's Repertoire

- Last Train to Clarksville (Jason Smith)
- Sa Skimrande Var Aldrig Havet (Anders Edenroth)
- Still (Jeremy Fox)
- You're Makin' Me Crazy (Michele Weir)
- Blue Sky Rising (Jeremy Fox)
- Let Your Light Shine (Jeremy Fox)



## Darmon Meader's Repertoire

- It's Alright With Me
- Where I Belong
- Love is Here to Stay
- Do Nothin' Till You Hear From Me
- So Danco Samba (Michele Weir)



## Christine Guter's Repertoire

- Dearly Beloved (Paris Rutherford)
- Never Say Yes (Matt Falker)
- You Must Believe in Spring (Phil Mattson)
- Willowcrest – AKA Sail Away (Jason Olson)
- Emily (Kerry Marsh)
- For Elizabeth (Rosana Eckert)



# Building Community in the Elementary Classroom

Rachelle Randeen – President Elect



**Com-mu-ni-ty Noun.**

A group of people living in the same place or having a particular characteristic in common. A feeling of fellowship with others, as a result of sharing common attitudes, interests, and goals.

**Building Community in an Elementary Classroom** that only meets once a week for less than an hour is challenging, but there are systems built into my classroom experience that reinforce the team mentality every minute of every day.

- **Class Team Points for everything!**
  - Walking into class, on/off stage quietly/orderly, following conducting gestures, standing/sitting/moving into formation in silent unison, following directions immediately/correctly the first time, etc.
  - When the class earns a point, I move a smiley-face magnet up the number line while the class cheers “boom-shakalaka”.
- **Individual Contributions!**
  - Moving the class toward our team goals: answering questions, staying on task, being a good citizen, etc. Students that move our class forward are asked to “make a basket” These students get to sneak out of their seat, toss a ball through the hoop, and quietly sit back down.
  - At the end of class all of the team points from the number line are added to the bucket under the hoop, totaled, and recorded on the giant Score Card on the wall above the hoop.
  - These promote the ideas that everyone is responsible to contribute individually for the good of the team as the entire team works to achieve the 150 points that earn them a music game day.
- **Wall of Fame!** Choose one student each day from each class to sign the “wall of fame” as an exemplary team member. By the end of the school year, every student’s name in the entire school will be on the wall.
- **Would you like additional information?**
  - Email Suzanne McElderry at [SMcElderry@losal.org](mailto:SMcElderry@losal.org).
  - Be sure you are receiving our bi-weekly emails!
    - Sign up to be a member of SCVA at [www.scvachoral.org](http://www.scvachoral.org)!



Watch for our bi-weekly emails for additional classroom / rehearsal tips and tricks!

Rachelle Randeen, Contributor and President Elect of SCVA, is the Middle School Vocal Music Teacher at Oak Middle School in Los Alamitos. She LOVES teaching and is excited to be a part of the SCVA Executive Board. Her top priorities are being a wife to Joe and mom to Sydni, Keegan and Cooper. Rachelle loves learning from others, so being a part of SCVA is inspiring for her...her music education colleagues have amazing ideas!

## Southern California Vocal Association

Santiago High School Attn: Karen Garrett  
1395 Foothill Parkway, Corona, CA 92881  
[www.scvachoral.org](http://www.scvachoral.org) / email: [scvemail@yahoo.com](mailto:scvemail@yahoo.com)



### IMPORTANT DATES & DEADLINES

HS Honor Choir Online Registration Closes	September 16, 2016
HS Honor Choir Audition Times Posted Online	September 20, 2016
HS Honor Choir Audition Date-Variou Sites	September 24, 2016
SCVA Fall In-Service Early Registration Deadline	September 30, 2016
HS Honor Choir Audition Date- Various Sites	October 1, 2016
SCVA Fall In-Service	October 21, 2016
HS Honor Choir Rehearsal @ Fullerton College	October 29, 2016
Festival Host Application Deadline	November 1, 2016
HS Honor Choir Weekend @ University of Redlands	November 18-19, 2016
Diva Day	February 4, 2017
Young Men's Harmony Festival	February 11, 2017
California All-State Vocal Jazz Ensemble	February 15-18, 2017
SCVA Vocal Jazz & Contemporary A Cappella Festival	March 10, 2017